

# The Art News

An International Pictorial Newspaper of Art

Vol. XXIII—No. 29—WEEKLY

NEW YORK, APRIL 25, 1925

Entered as second class mail matter,  
N. Y. P. O., under Act of March 3, 1879

PRICE 15 CENTS

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State & Kinzie Sts. Chicago, Ill.the Durand-Ruel Galleries. He is seen as *Hamlet*, which rôle he made famous in his day, wearing the customary sable robes of the Danish prince.

Manet has made a portrait that is arresting in design and distinguished in its rich blacks, but because he has given a more detailed treatment to the upper portion of the canvas than the lower the general impression lacks that peculiar unity so noticeable in his best work. Faure is represented with a beard, which gives him a curiously operatic air, and he is seen standing, sword in hand, as if on the point of some bit of recitative.

Since the sense of silhouette is so strongly insisted on throughout—the singer wears black trunks and is seen sharply set against a lighter gray ground—the more detailed development of the head and torso rather upsets the balance of the picture. The left hand, which is seen outstretched and bearing a heavy black cape that falls to the ground at one side of the canvas, is painted in summary style, as is also the sword blade. It is a most distinguished performance despite these little upsets in balance.

This portrait was first shown at the Paris Salon in 1877, and is listed in the Manet sale of 1884. —R. F.

## Latin Art at Reinhardt's

Two new phases of the Latin point of view in painting are proffered by the Reinhardt Galleries. One gallery is devoted to the work of Solana, a Spanish artist deeply imbued with the Spanish tradition of picturesque peasantry in somber setting.

He has a decided flair for genre scenes, delighting in the endless panorama of the streets, depicting with gusto the cobblers, peddlers, ballad makers, circus folks, et cetera. His accent is on the heavy, drab side of things, delineating the forlorn types of the almshouse and the soup line, the excitations of the public street theater and the open-air tooth extractor with a sort of Hogarthian relish.

Mr. Solana works in small scale for the most part, so that his sense of design seems somehow cramped. If his groups were translated into the larger dimensions that such men as Zuloaga employ there would be a great gain in his work. "Calatayud," with its houses, horses and hills, is an effective canvas, as is the "Sailors" of Castro-Urdiales," seen with the river background, above which the cathedral towers are set sharply against the sky.

This painter is ever edging into gloomy moods, but his interest in the "comédie humaine" keeps him often from too great somberness of subject and tonality. His "Procession" in a sort of El Greco pattern is handsomely contrived, but his "Museum Manikins" is queerly seen. This is an uneven, though original talent.

In another gallery Tito Cittadini (the Argentine artist of Puerto de Polensa, Mallorca, Spain) is showing a dozen of his canvases, wherein he has

set down some interesting observations of nature as found in the land of his residence. He paints rather heavily, escaping on occasion the pasty feeling that keeps his "Nuages d'Automne" from being more effective. Then he produces a picture like the handsome "Rochers de Vall de Boquer" with its big sweep of rocky slopes up to the craggy ridges seen sharp against the sky.

Here are passages of fine form and color, worked into one harmonious whole. On the same order, but a little less convincing, is the large "Le Pic Voilé" with its elaborate varicolored rock formations and the effect of mist-hidden peaks. In "Le Precipice" Mr. Cittadini has struck a sharper patterned note, showing some sun-touched points of rock against a green seascape, very strong in color too. —R. F.

## Brooklyn Moderns Exhibit

The Brooklyn Society of Modern Artists, like the Brooklyn Society of Etchers, does not confine its membership to Brooklyn artists. The Brooklyn part of the title seems to refer only to the locality of the exhibition, which in this case is at the Beecher Memorial Gallery of Plymouth Institute at Orange and Fulton Sts.

Like the exhibition of last year, this one is exceedingly refreshing, and, so far as "modern" art is concerned, is selective in gathering together only that which is sane and sincere, such as the work of Alexander Brook, Ernest Fiene, Robert Laurent, who is the only sculptor represented, and Stuart Davis.

Isabel Whitney, who is best known for her water colors, sends an admirable still life in oil, and another water colorist who has also deserted that medium is Herbert Tschudy. Landscapes by John Alger and Julia Kelly are assets to the exhibition, and there are other commendable works by P. Irving Ballou, Bela Mayer, Howard Heath, Winthrop Turney, Herman Trunk, Herndon Smith and Samuel Rothbort. —H. C.

## Autographs and Portraits

An exhibition of interest to the lover of Americana is held at the Bonaventure Galleries until the end of the month. The nautical expert will be delighted with the way the souvenirs of certain American naval heroes are shown. Isaac Hull, Farragut, William Bainbridge and Perry are each represented by a group of exhibits, framed together, each making a distinct picture, in which a portrait of the officer, an engraving of some engagement in which he took part, and an autographed letter are combined.

There is also a painting of the engagement of the *Chesapeake* and the *Shannon* by an English artist, John Theophilus Lee, and an aquatint of the meeting of the *Endymion* and the *President*.

The first broadside printed was Franklin's "Way to Wealth," which was done in London in 1779 and was designed to sell for twopence. This was printed on one side of the paper so that it might be framed. An original survey by Jefferson and autographs of all the presidents of the United States are other exhibits of historical and sentimental importance. There are drawings by Albert Rosenthal of Paul Jones after the head of Houdon, and of Washington and Jefferson after the miniature drawings by

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sentiment are in evidence.

Another painting of note is of his

own house and garden in Normandy at sunset, the glow falling at the back of the picture on the red walls, while the foreground is given to the rapidly approaching shadow. There is an accuracy of observation about this painting, combined with depth of feeling, which makes it exceptionally fine.

"Sunset Glow, Normandy," "The

Iton at Evreux" and "Abey Bridge"

are typical subjects, painted with the

completeness of detail which Mr.

Knight contrives to put into his pictures without making them seem over-

crowded. —H. C.

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## ARCHITECTURE AND ALLIED ARTS SHOWN

### Four Floors at Grand Central Palace Contain Many Beautiful and Varied Exhibits—Prizes Awarded

Harvey Wiley Corbett, president of the Architectural League, said in his address at the opening of the exhibition of architecture and allied arts at the Grand Central Palace last Monday night that the great achievement of the exposition was not only in assembling so much material, but in transforming four great floors, consisting of nothing but empty space and large columns, into a series of interiors where the exhibits could be seen artistically.

The big room in which he spoke bore special testimony to the truth of the assertion; its ceiling of blue, created by lighting rather than painting, had a soft depth which gave both height and richness. Around the top of the walls, forming a frieze of considerable depth, are J. Monroe Hewlett's murals on cloth of medieval inspiration, whose bigness of design is in keeping with the dimensions of the room. Also on this "upper level" are certain works of sculpture, such as Leo Lentelli's group for the Steinway building and Edward Field Sanford's pediments for the State Capitol of California.

Another tier in this spacious room is formed by murals by D. Putnam Brinley, Carl Schmitt, J. Mortimer Lichtenauer, Thomas Benton and Carlo Campaglia. The platform from which Mr. Corbett spoke was fronted by the ironwork of the Frenchman, Emile Brandt, who also has other examples of his individual designs in a booth of his own. The platform leads to a staircase along which decorations by Barry Faulkner, Boardman Robinson, Lauren Ford and others lead to the second floor which is divided into two distinct sections. The first consists of regional exhibits and the second of city planning.

Regional exhibits include photographs of domestic and industrial architecture in all parts of the country, so that one can proceed from Maine to California in the space of a few moments. For similar photographs from foreign architects, German, English, Italian, Finnish, etc., one must go to the floor below. The city-planning exhibits include not only drawings of proposed additions to civic beauty, but maps showing the solution of transportation and traffic problems which are assuming a paramount place in city government.

The two floors above are given to the allied industries which contribute to the making of the home, and the small house has special consideration. This section of the exposition encourages the visitor who is interested in finding supremacy in the American contribution to the art of building. In our radiators, our furnaces, and particularly in the sumptuous American bathroom, upon which so much thought and imagination is lavished, we can take pardonable pride.

To report so stupendous an exposition is naturally impossible, but, in passing, mention should be made of some photographs from Los Angeles of the National Theater by W. L. Woollett which make one think of such sources as the Aztec and the Chinese and then to discard all "sources" for such individual work except his most unusual imagination. The Ravenna Mosaic Company has developed an interesting panel of New York after a design by Stephan Hirsch.

Among the sculptures, which are more numerous than inspiring, is a beautiful sun dial by Gleb Derujinsky in marble, showing figures of the seasons in low-relief. Robert Chanler and Clara Fargo Thomas have some murals which demand big spaces for their best effect.

Eight medals were awarded by the Architectural League and five by the

American Institute of Architects. The Architectural League gave medals for architecture to Arthur Loomis Harmon for the Shelton Hotel, and to Meller, Meigs & Howe, of Philadelphia, for the residence of Arthur R. Newbold at Laverock, Pa.; for mural painting to Arthur Covey for his two big murals for the Kohler Company, of Kohler, Wis., which are shown on the entrance staircase; for sculpture, to James Earle Fraser for his Canadian soldier at Montreal; for craftsmanship, to Nicola D'Ascenzo for his windows in the Church of St. James at Jamestown, Pa.; the Michael Friedsam medal for the one who has done the most for the industrial arts during the year, to Leon V. Solon, of the American Encaustic Tiling Company; for landscape architecture, to O. C. Simonds for his work at Graceland and Yorktown Heights; the Avery medal for sculpture to Alfred Lenz for his group "Stardust" in gold, silver and bronze.

In announcing the medals given by the American Institute of Architects, D. Everett Waid, the president, said that there had been no collaboration between the two organizations in the matter of awards, but that the Institute had also given its medal for architecture to Mr. Harmon for the Shelton Hotel. Their other awards were: For ecclesiastical architecture, to Maginnis & Walsh, of Boston, for the Trinity College Chapel; for monumental and government buildings, to E. L. Tilton and Alfred M. Giffens for the library at Wilmington, Del.; for educational and institutional buildings, to Sprowl & Rolf for a building for the University of Toronto, and for domestic architecture, to Walker & Gillette for the residence of James N. Hill, Wheatley Hills, L. I.

The exhibition is to last until May 2, the hours being from 1.30 to 10 P. M.

**Abbott and Cabot at Ainslie's**  
Yarnall Abbott is at the Ainslie Galleries with a large number of landscapes in oil and tempera. While this is his first one-man show in New York, he is well known in many parts of the country through his contributions to the large exhibitions. His paintings deal with picturesque spots in Europe and with the various attractive features of the Massachusetts coast near Rockport, where he has a summer home.

His tempera paintings are so far ahead of his oils that it is difficult to believe them both from the same hand. After long years of experimenting in the more volatile medium, he came upon a method of painting which enabled him to paint his landscapes with a particular flourish that is quite lacking in the canvases.

His street scenes, his sunshot garden walls, his glimpses of Capri, Gloucester, Taormina, Palermo, Havana, etc., are all delightful memories of delightful events, and there is a genuine pleasure to be got from studying them.

An exhibition of landscapes, flower panels, and decorative screens by Channing Cabot is also on view at these galleries. This artist is obviously at the beginning of his career, with only the rudiments of a technique at his command. He has a sense of the pictorial, however, that gives his work a certain poise, and in the screens he shows a decorative flair that is lacking in his landscapes and flower studies. The screens with the fish design and the design of an old-fashioned landscape are the best.

—R. F.

### Table Arrangements

The kind of art that goes into the making of the charm of the home is exemplified at the Little Gallery, where a series of table arrangements for breakfast, luncheon and dinner combine some recent importations in Italian and Spanish laces and embroideries with Venetian glass and Della Robia china. The color that has come to play a more important part in table arrangements, which have gotten way from the white and silver of an older

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### DUVEEN TESTIFIES IN REMBRANDT CASE

Sir Joseph Values the Paintings Obtained from Prince Youssouffoff by Mr. Widener at About \$550,000

Sir Joseph Duveen was called as a witness for Prince Felix Youssouffoff in his suit against Joseph E. Widener to recover possession of the two Rembrandts given to Mr. Widener in 1922 for £100,000 on his understanding that he could redeem them. Sir Joseph testified that the two paintings in question were not as important as other works by Rembrandt, but admitted making an offer of £150,000 for them in 1920.

He said he had known Mr. Widener for twenty-five years and has sold him more than half a million dollars' worth of paintings. He stated that he had been subpoenaed also by counsel for Mr. Widener.

Clarence J. Shearn, counsel for the Prince, asked the witness if he had not been excused as a witness for the defendant after he had conferred with Mr. Widener and his attorney, former Governor Nathan L. Miller, and had told what he would testify in reply to "a certain question." Sir Joseph testified that he had told them that he was "going, and would not come back unless he was sent for."

Replying to a question as to whether the Youssouffoff paintings were surpassed by any now in private collections, the witness said:

"Yes, I know of one that I prefer. Mr. Widener has one in his collection. It is the picture of an old man resting his head on his hand. Of the two Youssouffoff paintings, the man is much inferior to the woman. There are many Rembrandts superior to the man. The old man in Mr. Widener's collection is finer even than Youssouffoff's woman. The Dutch museums have many that are better, and I also prefer one in Mrs. Huntington's collection. I refer to the one known as 'The Homer.' A still better one is in the late Henry C. Frick's collection—the self-portrait of Rembrandt."

Sir Joseph testified that he sold twelve of the fourteen Rembrandts purchased by the late Benjamin Altman and presented by him to the Metropolitan Museum of Art. When asked concerning the prices paid by Mr. Altman, the witness said that "The Auctioneer" sold in 1909 for about \$262,000 and that Mr. Altman paid \$525,000 for two of his best Rembrandts, "Man With a Magnifying Glass" and "Woman With a Red Carnation." He said that a large painting, "Pilate," containing six figures, was sold for £58,000.

Asked concerning the valuation he would put on the two Youssouffoff paintings at the present time, Sir Joseph Duveen fixed the amount at \$550,000.

The prince, examined by his counsel, Clarence J. Shearn, testified that twenty years before the war £200,000 had been offered by the late J. P. Morgan for the paintings in dispute.

On cross-examination, he admitted that his knowledge of this matter came from his father.

He said that Sir Joseph Duveen, to whom the pictures were offered for £300,000, asserted the price was too high and tendered half that amount; also that he refused an offer of £150,000 from a wealthy Egyptian. In the spring of 1921, hearing that Mr. Widener would be in London on June 24, he wrote him a letter offering the paintings.

The prince insisted he had not "hawked the paintings all over Europe," as had been alleged. Mr. Widener, he added, later met M. De Maziroff, his agent, at the Hotel Ritz, London, and offered £80,000, warning that the prince beware of a ring of art dealers who were working against him.

A letter from Mr. Widener, he said, stated that his valuation of £300,000 was exaggerated, and offered £100,000. Mr. Widener wrote, the prince said, that he never had known a Rembrandt to sell for more than £45,000.

The witness said he received a cable on Aug. 9 notifying him to see Mr. Widener's London agent, Mr. Sully, who had the £100,000 to give him. When he saw Mr. Sully, the latter told him he had no authority to pay the money until the prince signed an agreement sent by Mr. Widener. The agreement, introduced in evidence, purported to pass title of the paintings to Mr. Widener on the payment of £100,000.

Though incensed over the proposed agreement, because, the prince said, it was not at all in line with the arrangement he had made with Mr. Widener, he was advised by his solicitor to sign because of his pressing need for money, so he delivered £45,000 to Mr. Sully to redeem the Rembrandts and kept the balance of £55,000. He said he wrote Mr. Widener, expressing his surprise over the "new terms" and asking for a modification, but got no reply.

Artists and Students to Observe  
134th Anniversary of S. F. B. Morse

The statue of Samuel F. B. Morse, which stood for fifty-four years near the entrance to Central Park at 5th Ave. and 72nd St., has been moved to a new position on the Mall. The 134th anniversary of the artist-inventor's birth will be commemorated on Sunday and Monday by telegraphers and art students, the telegraphers paying tribute first.

With the plans this year for the double observation of the Morse anniversary, the Park Commission decided to place the statue where the crowds could see it without inconvenience. On Monday at noon 500 art students will pay tribute to Morse as the founder, 100 years ago, of the art school of the National Academy of Design. Students from the school will march across the Park attired in their painting smocks and surround the statue. There will also be large delegations from the National Academy of Design and from among the Fellows of the Academy.

### 5 ACADEMICIANS AND 5 ASSOCIATES NAMED

National Academy Honors Seven Painters and Three Sculptors, Two Being Well-Known Women Artists

The National Academy of Design has elected five new Academicians. They are John F. Carlson, Eugene Speicher, Edward McCartan, Jonas Lie and Leopold Seyffert. With the exception of Mr. McCartan, sculptor, all are painters.

Five new associates have been elected by the National Academy of Design. They include two women sculptors and three men painters. The women are Harriet Whitney Frishmuth and Malvina Hoffman. Both are pupils of Rodin and have won a number of important sculpture prizes in this country.

The painters elected are John Ward Dunsmore, Raymond Perry Neilson and Hayley Lever. Mr. Dunsmore is president of the American Water Color Society and vice-president of the Salmagundi Club.

Emily Nichols Hatch Again Heads  
National Women Artists' Group

At the annual meeting of the National Association of Women Painters and Sculptors in the Academy room of the Fine Arts building Emily Nichols Hatch was reelected president. Other officers chosen are: First vice president, M. Elizabeth Price; second vice president, Harriet W. Frishmuth; honorary vice presidents, Mrs. Joseph H. Choate, Mrs. Henry B. Snell, Mrs. J. H. Hammond, Mrs. Oliver Harriman and Lydia F. Emmet; recording secretary, Helen Shaler; corresponding secretary, Lucile Howard; treasurer, Edith Fenman.

The advisory board consists of Constance Curtis and Lindsey Morris Sterling. The chairman of the annual jury is Christina Morton; of the interstate jury, M. Elizabeth Price; of the sketch jury, Harriet Lord; of the jury of awards, Harriet W. Frishmuth; of the publicity committee, Bertha Menzler Peyton; of the nominating committee, Mabel Conkling; of the extension committee, Elizabeth Cady Stanton.

Much satisfaction has been caused by the acquisition of the new home of the association at 17 East 62d St. The association expects to take possession May 10. The secretary, Miss Howard, reported that the members and friends of the association were rapidly subscribing for the purchase fund.

Finds Religious Art in Gobi Desert

LENINGRAD—The Russian archeologist Koclow, who is the discoverer of the city of the dead, Hara, in the desert of Gobi, has returned after an absence of one and a half years from Mongolia. He conducted excavations near Urga, and was successful in unearthing a great number of art objects, especially those used for religious worship, which he found in tombs dating from the pre-Christian era.

Watson to Head a European Tour

CHICAGO—A number of persons interested in the study of art will leave for Europe on June 6 under the joint leadership of Dudley Crafts Watson, extension lecturer of the Art Institute, and Henry Purmont Eames, musician and lecturer. Plans are being laid to include Paris, Lucerne, Rome, Perugia, Venice, Vienna, Budapest, Cologne, Brussels, Antwerp, and the Shakespeare country in England.

A Memorial Service for Inness

MONTCLAIR—On Sunday afternoon a memorial service commemorative of the 100th anniversary of the birth of George Inness will be held at the Montclair Museum. There will be addresses and music.

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### IF REMBRANDT COULD WALK UP BROADWAY

Joseph Stella Says That Beautiful, Mellow Light of His Would Be Affected by the Multi-Hued Glare

Joseph Stella, whose exhibition of painting is now being held at the Duensing Galleries, expressed himself on modern art at a luncheon tendered him by the Art Directors Club.

"What is modern art and what is the aim of it?" he said at one point. "Very simple. It is our need of creating and speaking a language which will translate into the permanent realm of art, our civilization of today, what we think and what we feel; we people living today as real individuals, and not as mere pale replicas or faint echoes of the past. Properly speaking there is no such thing as modern or old art. Only one distinction to be made—bad or good art.

"Evolution in art is an absurdity. The vital work of any Egyptian living thousands of years before Christ is just as fresh and young as if it had been created today. What history proves is this: that a novel art springs in a novel form from a novel civilization. So a novel way of expression must run parallel to a novel way of living in order to be the essential truth of a new, vital art. Suppose for a moment that a great artist of the past, Rembrandt for example, could walk at night up Broadway. Could he continue to depict that beautiful mellow light of his, familiar to everyone, after his experience of being assaulted, so to say, from every corner by the multicolored lights of the White Way?

"America, as the center of modern civilization, the ocean into which at present all the rivers of humanity flow, is lighted by the dawn of a new, real art. To vanquish the incredulity of many, we can assert that already here, among us, we have artists whose efforts every year are the true forerunners of the great art of America of tomorrow. That the initial step is French is more than natural and logical when we bear in mind that mostly in France in this last century the sacred fire of art has been burning. Nowhere else will the modern artist find the motives for new expressions, because nowhere else does modern new civilization find the same climax as in America."

### Art-in-Trades Club Offers Prizes

The Art-in-Trades Club offers prizes of \$1,250 each for designs for two rooms, and three prizes of \$1,500 each for designs for three rooms. Details may be obtained by addressing the exhibition committee of the club, 34 E. 38th St. The designs should be delivered at this address between Sept. 15 and 30. A jury will announce the awards Oct. 15.

### Kit Kat Club to Have an Auction

The Kit Kat Club will hold an auction sale of members' work on Saturday evening, April 25, at the club-rooms, 13 East 14th St.

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LONDON—Mr. Eric Maclagan, the director of the Victoria and Albert Museum, is evidently of the opinion that the man in the street would make more use of national museums and galleries if his attention were more obviously drawn to them.

He is introducing the innovation of brightly illuminating the Museum at South Kensington with lights that throw into relief statuary over the doors and the fine carvings to the archways, the whole building being lit up as strikingly as any West End store.

### BRITISH PRINT MAKERS

Editor THE ART NEWS: I have read with interest the cordial appreciation of the display at the Brooklyn Museum of British prints, which is reviewed in your issue of the 21st ult.

I am sorry to see that the representative nature of the exhibition is so much stressed, especially as you point out the absence of any work of Muirhead Bone, James McBey and D. Y. Cameron. The reason for their exclusion is, apparently, that their work is already sufficiently well known in America, and that the exhibition is meant to introduce hitherto unknown work. I feel, therefore, that it is only fair that a mild protest should be made at the absence of any work of the following British artists: Graham Sutherland, H. G. Warlow, Alexander Walker, Raymond Ray-Jones, F. L. Griggs, A. R. A.

This list is, of course, a personal preference, but I venture to think that all these names are well known to English collectors, and that they are all carrying on truly the fine traditions of British graphic art.—B. A. Walker, sub-editor, *The Print Collector's Quarterly*.

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## HARTFORD EXHIBIT OF HIGHER AVERAGE

Connecticut Academy's Fifteenth Annual Has Work by Many Well-Known Painters and Sculptors

HARTFORD—The fifteenth annual exhibition of the Connecticut Academy of Fine Arts is of a higher average than that of previous exhibitions. One hundred and fifty works are shown. "The Model" by Gertrude Fiske, which received the Charles Noel Flagg prize, has, undoubtedly, good qualities, but perhaps too many different objects are brought into the composition for effect.

Ellen Emmett Rand's gold medal picture, "Judge Warner"; John Young-Hunter's prize picture of "Mrs. John Churchill"; Edith Catlin Phelps' "Portrait of Potty"; "The Winged Hat" by Edith Nagler; "Everett," a robust youngster, by Albertus E. Jones, and Herman Sodersten's "Portrait of James Bolton" are all meritorious works.

James Goodwin McManus has a good portrait of the librarian, Albert C. Bates; Harold A. Green's "A Polish Painter" is full of character, and so is "The Missionary's Daughter" by Jean Nutting Oliver. Susan Ricker Knox shows a cleverly painted "Mme. E. from Moscow." Other portraits of interest are by Lee Lufkin Kaula, Marion Boyd Allen, Martha Earl Crocker, Clara Mamre Norton, Walter Korder, Margaret Fitzhugh Browne and Carle J. Blenner. William Baxter Closson's "In the Wings of the Out-Door Stage" is very decorative.

The marines, few in number, include Morris Hall Pancoast's breezy "When the Wind's North-West," Oscar Anderson's "The Lure of the Sea," Milton Avery's "Rock and Sea," Whitney Hubbard's "Waves and Rocks," Mary Butler's "Incoming Tide—Monhegan," and Stanley Woodward's "Crashing Surf." Others depict activities on the water fronts; among them Carl J. Nordell's "After the Haul," H. A. Vincent's "Bretton Fishing Port," Paul E. Saling's "Freighters," and H. Hilliard Smith's "St. Ives."

As for the landscapes, John F. Follinsbee's "Canal at Goat Hill," which received the Gedney Bunce prize, is poetic in conception, full of imagination, and brilliant from a technical standpoint. Edward C. Volkert's "A Jagg of Wood," awarded the Cooper prize, is a rejuvenating autumn scene. Harry Leith-Ross' "Garden Beach" and "The Viaduct" stand out, and Guy Wiggins' "Valley Farm" is a spirited representation of winter. Ernest Albert, Carl Lawless, Arthur Meltzer, J. Liddell Goldie, Benson B. Moore and others give us various conceptions of winter.

Canvases by Wilson Irvine and Maud Browne depict bird life and give colorful notes to the walls. Charles Vezin's "Bridges," Gladys Brannigan's "Apples, Pomegranates and Other Things," and Carl Ringius' two characteristic canvases, "Sunbeams" and "East Gloucester," command attention. Daniel F. Wentworth strikes a cheerful note in his "Evening After Snow," and William Bradford Green in "Normandy Poplars" treats a difficult subject very successfully. Frances Hudson Storrs is represented with colorful flowers.

Other exhibits include Leonard Ochtman's "The Trout Brook," William J. Kaula's "Lyndeboro Hills," Margaret Cooper's "Reflections," and George M. Bruestle's "Hamburg Road." E. Gregory Smith's "The Red Shop," and George Thomson's "Nature's Screen."

The dominating work in the sculpture group is by Karl F. Skoog, a group composition entitled "The Binding Link," expressive of the best in human nature. —Carl Ringius.

### Yale Plans a Fine Arts Center On a Large and Costly Scale

NEW HAVEN—The development at Yale of a fine arts center is planned on a large scale. The designation of an entire city block on the college campus on which an art museum and other associated buildings will be erected at a cost of over \$1,000,000, is a step in the plan.

Graduates have been asked to subscribe to the "Associates of Fine Arts at Yale University," which has been formed to work with the Yale corporation toward fulfilling the object. It was said that the organization would be modeled along the lines of "Les Amis du Louvre" at Paris. The annual exhibition of the New Haven Paint and Clay Club, just ended, was unusually successful.

### National Gallery Buys a Yeats

LONDON—Mr. Jack B. Yeats' picture, "Back from the Races," has been purchased by the National Gallery of British Art, from his exhibition of paintings at Messrs. Tooths.

## Lillian Gish Poses Before Her Portrait



*Courtesy of the Grand Central Galleries*  
Miss Lillian Gish and Nicolai Fechin, artist, before the portrait of Miss Gish as "Romeo," recently completed by Mr. Fechin. The exhibition of Mr. Fechin's portraits was held at the Grand Central Galleries to April 15.

## MODERN ART WORK IN CHICAGO CHURCH

Sculptors Ianelli and Faggi Collaborate With Architects—Both the Building and Interior Radical

CHICAGO—A daring plunge into modern art has been made by the leaders of Saint Thomas the Apostle's Church at Kimbark Ave. and East 55th St., first, in the architecture of the new church, and secondly, in the stations of the Cross made by Alfeo Faggi, the sculptor.

"It has taken no small amount of courage to substitute for the traditional arched church of stone a flat yellow brick edifice with long, narrow windows and trimmed with terra cotta, but the venture, as far as the exterior goes, seems to have been highly successful," says Marguerite B. Williams in the *News*.

The new church is the result of the collaboration of Barry, Byrne & Ryan and Alfonso Iannelli, the sculptor. Practical American methods of construction generally found in commercial buildings have been in this case carried over to church building. Without reference to past styles, the designers began with the simplest forms of construction and invented interesting new ornamental motifs, the whole having an Oriental feeling, though this probably was not the intention of the designers.

In the bronze reliefs of the stations of the Cross by Alfeo Faggi the story of the tragedy of the Cross has been told in the simplest and most severe way imaginable. The sculptor has reduced all the beauties of line, color, light and shade to a minimum in what seems to be an effort to emphasize the spiritual and mystic phase of his theme.

He seeks to epitomize the sufferings on Calvary by emaciated figures of the Christ and mourners in whom as much suggestion of early form has been eliminated as possible. The Cross and the tomb are the only accessories. There are no hints of nature, no decorative forms, everything has been suppressed to accentuate the feeling of gloom, suffering, and the annihilation of the physical for the spiritual. To this end he has used a very low relief and a very dark bronze which are difficult to see at any distance, thus seeming to defeat his own purpose.

The question is, has Mr. Faggi really achieved the spiritual ends he desires by so ignoring the visual and the sensuous side of art and by sacrificing the beauties of the human body and drapery and the subtleness of composition? Is he not like most of the Moderns who, though practising a visual art, refuse to arouse the emotions by an appeal to the eye?

To claim this sculpture as great is to ignore the plastic and visual appeal of art, or to question the ability of form and color to arouse religious emotions. The primitive sculpture by

which Mr. Faggi has been inspired of course was highly religious, but it also fulfilled a decorative and sensuous purpose as part of some great decorative scheme.

Mr. Faggi's art, like that of most of the so-called Moderns, should be looked on possibly as transitional, as a revolting from the old; and, it is to be hoped, leading to something new and vital. There is no art today as dead and lifeless as that which is found in the average church, whether it be 'statuary' or stained glass. It is quite possible that Mr. Faggi's disgust of this factory-made religious art drove him to the severe primitive style which he has adopted. In its very reaction from the pastiness and insipidity of commercialized church sculpture it may be fulfilling a purpose."

Miss Hoffman's Group Symbolizing Anglo-American Friendship Shown

Malvina Hoffman's group of figures symbolizing the friendship of the English-speaking peoples was shown at the stone carver's studio at Closter, N. J. The stone group is designed for the portico of Bush House, London, and will be formally unveiled there on July 4.

The group is cut from Indiana limestone, and stands 12 feet high. Two strong masculine figures, representing Great Britain and America, stand on either side of an altar. On the altar is the design of a cross, which, according to the sculptor, is the Celtic cross used in religious rites before the separation of the two English-speaking nations. The two men together hold a flaming torch above the altar. On their pointed shields are inscribed the British leopard and the American eagle.

Irving T. Bush, president of the Bush Terminal Company, who erected Bush House, an international sales building in the center of London, attended the showing. It was his idea, in asking the sculptor to design this group, to emphasize the idea of co-operation between Great Britain and America.

The figures will be placed in the center of a large recessed arch supported by Corinthian pillars. At the base of the arch are inscribed the words "Dedicated to the Friendship of the English-Speaking Peoples." A plaster model of the group was on view at the recent exhibition of the National Association of Women Painters and Sculptors.

Bush House stands on an island of about three acres extending from the Strand to High Holborn, a site given over to special military uses during the World War.

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## A Work by Frank Brangwyn in a Show of Modern British Prints

"ST. MARTIN'S BRIDGE,  
TOLEDO"

By FRANK BRANGWYN

Courtesy of the Brooklyn Museum

Among the exhibits in the current show at the Brooklyn Museum, which will continue until April 30.



### LUKEMAN, VIRGINIAN SUCCEEDS BORGLOM

**Sculptor Is Chosen by Stone Mountain Association to Complete the Memorial to the Confederacy**

ATLANTA—The Stone Mountain Memorial Association has engaged Augustus Lukeman to execute the memorial to the Confederacy on the side of Stone Mountain. The work has been halted since the dismissal of Gutzon Borglum.

The association has agreed to pay Mr. Lukeman \$25,000 for completion of the memorial models and \$10,000 a year for supervision of the memorial work.

Mr. Lukeman was born in Richmond, Va. He is a member of the National Sculpture Society and was formerly vice president of the Architectural League. He is also a member of the Virginia Historical Society, a charter member of the National Arts Club and an associate of the American Institute of Arts and Letters. His works include a memorial to the women of the Confederacy at Raleigh, N. C., several equestrian statues, and statues of Franklin Pierce and William McKinley.

Mr. Lukeman's preliminary sketches for Stone Mountain will be submitted to the National Fine Arts Commission in Washington, which will act as advisor to the Memorial Association. He was selected for the work from a list of about 100 sculptors. His plans, which are quite different from the original designs, comprehend a Hall of Fame, consisting of a large circular building cut out of the solid rock at the base of the mountain. This will be a massive structure 150 feet long, 50 feet deep and 60 feet high. In the building will be thirteen columns, each representing one of the states of the Confederacy. They will be engaged columns, tied together with a large band on which inscriptions will be woven.

The approach to the Hall of Fame will be by a grand staircase, each step representing a state. On the balustrades which flank the steps will be two great tripods in which on ceremonial occasions incense will ascend through the Hall to Stone Mountain.

In the Hall of Fame will be a figure, "Memories." At the end of the lagoon will be two recumbent figures, one of the Unknown Confederate Soldier and the other of the Unknown Union Soldier, clasped in death.

### STUDIO NOTES

Nancy Cox-McCormack has returned to Chicago from Nashville, where she set in place the nine-and-a-half-foot bronze figure of the late Senator E. W. Carmack, which she modeled in Italy.

Marion Traver is represented by six monotypes in the exhibition of water colors at the Brooklyn Museum.

Frank A. Brown has returned from a winter spent in France, and will reopen his studio at Machiasport, Me.

Two of Charles P. Gruppe's landscapes have been invited for Philadelphia's art week. One of them was shown at the last Pennsylvania Academy exhibition. His "Summer Time at the Lake" has just been purchased by the junior class of the Springville (Utah) high school.

An interesting group gathered at Miss Irene Weir's studio tea on Monday last to see the exhibition of I. Maynard Curtis' paintings. Among the guests were Mr. and Mrs. Eland, Mrs. Harrington Mann, wife of the English portrait painter, and Mrs. Ward, president of the Association of Women Painters of England.

Margaret Ward Cole (Mrs. Alpheus Cole) has just completed a memorial plaque to the late Dr. Clinton Bagg, which will be placed in the Metropolitan Hospital next month.

Alpheus Cole is painting a portrait of Miss GrazIELA Tarafa, of Havana. The portrait is three-quarter length, and will be hung in the home of the parents of the sitter.

Rachel Hartley will open an exhibition on May 4 of a group of twenty-five paintings of South and North American subjects at the Wunderly Galleries in Pittsburgh.

Michel Jacobs returned last week from Hartford, where he has been painting the portraits of Charles S. Blake and W. R. C. Corson.

Della Shull plans to spend the summer in Europe, where she will paint until late in the autumn.

Henry W. Wack, who has been ill in St. John's Hospital, Brooklyn, for the past three weeks, having undergone an operation for appendicitis, is recuperating at Brewster, N. Y.

The stage settings and designs for the comic opera, "The Princess Ida," at the Shubert Theatre, were created by John Wenger.

### GOLF TOURNAMENT FOR THE ART WORLD

**One-Day Affair at the Winged Foot Club, Mamaroneck, Threatens to Become a History-Making Event**

For the first time on any course, art dealers, critics, and artists will get together at the Winged Foot Club, Mamaroneck, for a one-day golf tournament on Tuesday, May 19.

Since the announcement was first made, keen interest has been shown in the event throughout the art fraternity. Entries are not confined to these three classes, for anyone connected with the art world in any capacity is invited.

Prizes will run from the conventional brown derby to a set of solid gold clubs—if the number of entries permit. At any rate, there will be enough souvenirs provided so that almost everyone will have something to shoot at.

The Winged Foot Golf Club has two courses, one of which will be utilized in the morning, the other for the afternoon round. Luncheon will be served at the club house. The charge for the day is \$7.50, which includes green fees and lunch.

Announcements have been sent to those known to be golfers. Unknown players will receive notices on application to the treasurer of the committee, Robert W. Macbeth, 15 E. 57th St. The other members of the committee having the event in charge are Royal Cortissoz, Thomas Gerrity, F. Ballard Williams and William H. Holston.

### OBITUARY

#### HENRI LAPAUZE

Henri Lapauze, curator of the Petit Palais Museum, died in Paris, aged 62. He was born at Montauban and became an enthusiastic biographer of Ingres, the Montauban master. The Museum is for the greater part his personal work. He organized several important exhibitions, including those of Ingres and Prudhon.

#### FRANCIS SULLIVAN

Francis Sullivan, portrait painter, who was a friend of John S. Sargent and William M. Chase, died at his residence, 372 West 120th St., New York, in his sixty-fourth year. Among the subjects of his portraits were Thomas Coleman du Pont of Delaware, J. B. McLean of Washington, and F. W. Woolworth.

#### SAMUEL P. R. TRISCOTT

Samuel Peter Rolt Triscott died at his studio on Monhegan Island, Maine, aged 79 years. He came to the United States from England in 1871. He is represented in the Boston Museum. He specialized in water colors and was a member of the Boston Art Club.

#### AUGUSTE RIVALTA

Auguste Rivalta, sculptor, died in Florence, aged 87. He joined Garibaldi's volunteers in 1859. After the peace of Villafranca Rivalta began to study sculpture. One of his first works was a bust of Cavour. He also made busts of King Victor Emmanuel, Garibaldi and other personages.

#### MISS BLANCHE NEVIN

Miss Blanche Nevin, once widely known as a sculptor, died at Lancaster, Pa., aged 87 years.

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### BOSTON TO STAGE CHILDREN'S EXHIBIT

(Continued from page 1)  
filled out and attached to each drawing submitted. Please write for as many forms as you have drawings to submit.

"3—Do not send more than three drawings by the same child.

"4—Enclose return postage with drawings.

"5—Drawings must be submitted on or before June 1. They will be examined promptly, and those not to be held will be returned immediately."

The address is Bookshop for Boys and Girls, 270 Boylston St. At the present time it is exhibiting the work done by children of the Winnetka public schools.

Artists of Chelsea Neighborhood  
Organized to Hold Exhibitions

The artists resident in Chelsea neighborhood have formed an organization to enable them to hold a collective exhibition at least once annually, commencing with this fall. I. Wyman Drummond, one of the best-known art collectors in

the country, opened his home at 436 West 22d St. for the use of the artists to perfect their organization.

Many of New York's prominent painters and sculptors have long been residents of the Chelsea section, and efforts have been made unsuccessfully in the past to organize them. Over a hundred of the city's most prominent artists carry on their work in the tract formerly known as Chelsea Village, bordering West 23d St. The new organization will be called the Chelsea Artists. At the meeting Charles R. Lamb was elected president, E. Wyman Drummond treasurer, and James D. Herbert secretary. A definite program will be announced at a meeting called for Tuesday evening, April 28.

### A Large Sale of Prints in Berlin

BERLIN—Etchings, engravings and woodcuts by famous artists to the number of hundreds will be sold at auction by Hollstein & Puppel, 19 Meineke St., May 11-13. Among the many artists to be represented are Schongauer, Breughel, Canaletto, Cranach, Dürer, Van Dyck, Fragonard, Goya, Hogarth, Piranesi and Rembrandt.



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PARIS

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ASKS CIRCUIT SHOWS  
IN SOUTHERN CITIESPresident Payne of Southern States  
Art League Says the Educational  
Benefits Would Be Immeasurable

ATLANTA—At the annual convention of the Southern States Art League the president, J. Carroll Payne, urged that a "Southern Circuit" be established whereby numerous cities could see the league's annual exhibition instead of only the city in which it is first held. He added:

"The benefit to be derived needs no argument from me. Not only are its educational benefits immeasurable to schools and colleges, as we have found by the numbers of scholars who visited our exhibition, but the wider value, the enrichment and quickening of the artistic spirit in the community life, would be the immediate results. It would perpetuate the love of the beautiful, lift our souls out of the dull routine of our daily lives. To bring art closer to the people, to increase their love for it, is to benefit humanity."

"It is with pleasure that I acknowledge the receipt of a recent communication in regard to action taken by the art division of the General Federation of Women's Clubs in America. It is the intention to begin at once to place paintings, statues and bronzes by living American artists in the homes and especially in the public schools of the United States. This is to stimulate interest in American art and in American artists. No country on earth has done so little for its artists, and as a consequence no country is regarded in the world's judgment as being more material in its views and aspirations than ours."

Duke of Cumberland's Pictures  
Bring Total of 240,000 Gold Marks

BERLIN—The auction at Lepke's of paintings from the gallery of the Duke of Cumberland was largely attended. The bids exceeded by far the prices asked, the total amounting to 240,000 gold marks. Following are a few of the more important items and their prices, in gold marks:

"Betrothal of St. Catherine," school of L. Cranach ..... 5,000  
"Peasant Girl," Jan Lievens ..... 7,500  
"Inn," Molenaer ..... 5,200  
"Portrait of a Nobleman," N. Neufchâtel ..... 6,000  
"Grandmother and Child," I. Ovens ..... 5,700  
"Down on the Shore," I. Van Ruydsael ..... 16,000  
"Port at Briel," A. Achenbach ..... 9,200  
"Tempest," I. Schirmer ..... 4,700

## A Bellini in Carnarvon Sale

LONDON—In the sale of the art objects from the residence of Almina, Countess of Carnarvon, by Messrs. Christie on May 19, will be included Giovanni Bellini's "Portrait of a Man." Other articles to be sold are French furniture, Sèvres porcelain, clocks, candelabra, barometers, marquetry, snuff boxes, scent cases and needle cases. The objects were bequeathed to Lady Carnarvon by the late Alfred Rothschild.

## An Auction of Prints in Lucerne

LUCERNE—Gilhofer &amp; Rauschburg will hold an auction sale, May 19 and 20, of etchings and woodcuts by old masters from a private collection. Practically all of the great etchers, including those of the present day, are represented.

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## Philip Sears Shows Sculpture in New York



By PHILIP SEARS

Courtesy of the Ferargil Galleries  
Life-like qualities, action and good proportions are the chief features of this Boston sculptor's work. Recent sculptures by him will be shown at the Ferargil Galleries, beginning April 27.

## NEW YORK AUCTION RECORD

## AMERICAN ANTIQUES BRING \$17,643

Anderson Galleries, April 17, 18—Rare American antiques taken from the collection of the C. M. Traver Company, New York, together with some pieces from Miss Traver's private collection. Total, \$17,643. Among the more important items:

102—Two-tier pine stand, late XVII century; J. Smith ..... \$300  
109—Maple screw candlestand, early XVIII century; C. Kaufman ..... \$250  
117—Miniature mahogany grandfather's clock, second half of XVIII century; Margolis Shop ..... \$350  
118—Minia ure pine grandfather's clock, about 1800; Margolis shop ..... \$360  
119—Mahogany "coffin" clock by Aaron Willard, about 1800; Order ..... \$320  
136—Fall-front scrutoire, about 1700; Miss H. Counihan, Agent ..... \$475  
138—Carved crested bannister-back Spanish-foot side chair, first quarter XVIII century; F. S. Fish ..... \$310  
139—William and Mary highboy, late XVII century; F. W. Courtney ..... \$310  
144—Hepplewhite reclining chair, about 1785; J. Rooney ..... \$350  
145—Pine and maple scrutoire on frame, New England, second quarter of the XVIII century; C. C. Stanfer ..... \$250  
146—Small block-front bureau, about 1760; Margolis Shop ..... \$350  
148—Set of two've rush-seated painted Sheraton chairs, ear'y XIX century; Miss H. Counihan, Agent ..... \$450  
155—Curly maple-fall-front desk with claw and ball feet, late XVIII century; H. M. Charles ..... \$525  
158—William and Mary curly maple highboy, late XVII century; Order ..... \$610  
159—Pine scrol'ed corner cupboard, ear'y XVIII century; Order ..... \$700  
164—Painted pine low cupboard, early XVIII century; A. W. Drummond ..... \$650

## PRINTS SELL FOR \$9,312

Anderson Galleries, April 15, 16—Collection of Currier & Ives lithographs and other early American prints, with a group of color prints of decorative and historic interest, from the

Total, \$7,549. Among the more important items:

380—Rhodian pottery mug, Anatolia, XVII century; G. J. De Motte ..... \$150  
382—Rhodian pottery plate, Anatolia, C. Filippo ..... \$100  
385—Rhodian pottery plate, Anatolia, XVI century; Miss H. Counihan, Agent ..... \$127.50  
386—Rhodian pottery plate, Anatolia, XVI century; G. J. De Motte ..... \$125  
402—Rhodian pottery mug, Anatolia, XVII century; Miss H. Counihan, Agent ..... \$120  
405—Rhodian pottery pitcher, Persia, XIII century; J. Z. Noorian ..... \$110  
409—Rhodian pottery plate, Anatolia, XVI century; J. Z. Noorian ..... \$115  
446—Rhodian pottery pitcher, Anatolia, XVIII century; Miss H. Counihan, Agent ..... \$105

## New York Auction Calendar

ANDERSON GALLERIES

Park Ave. and 59th St.

April 27, afternoon—Autographs from the collection of the late Augustin Daly, and the autograph collection of the late Sara J. Hale. April 27, evening—First editions of Keats and Shelley and "Omar"; complete set of books printed at the Kelmscott Press, together with bound sets of first editions from the libraries of the late Bertha L. Bolton, the late Viola C. Layman, etc.

April 28, 29, afternoons—Oriental antiques, from the estate of the late Henry F. De Puy, Easton, Md., together with Chinese carved jades, paintings, and other objects of art collected by K. T. Wong, Shanghai, and other collections.

May 1, evening—Currier & Ives lithographs from the collection of Charles Smith, Tappan, N. Y., with a few additional prints from other private sources. Also a small group of prints by D. Y. Cameron, Hedley Fitton, and others.

April 30, May 1, afternoons—Early American furniture and embellishments from the collection of Mrs. Emanuel Levi, Mrs. Elizabeth L. Lawson, Mrs. Howard Leland Smith, Plandome, L. I., and other collections.

## AMERICAN ART GALLERIES

Madison Ave. and 57th St.

May 4, evening; May 5, afternoons and evenings—First editions, including original manuscripts, inscribed copies, series of books, designed by Bruce Rogers. Also important volumes from the library of the late Carlotta Russell Lowell, and the remaining portion of the library of the late Dr. Dudley Tenney, as well as the collection of Louise Van Dyke, of Grass Point, Mich.

April 28, evening; April 29, afternoon and evening—Sets of standard authors, also collected sets of "firsts," series of Grolier Club and Bibliophile Society publications, rare autographs of French royalty, etc., including the libraries of Vervil Preston, and the late Walter Learned.

April 30, evening—Remaining portion of the Walter Dormitz collection of autographs.

## CLARKE ART GALLERIES

42 East 58th St.

May 5-9, afternoons—Spanish antiques and objects of art formed by Señor Raimundo Ruiz, of Madrid.

## PLAZA ART GALLERIES

5-7.9 E. 59th St.

April 29-May 2, afternoons—Home furnishings, including pieces removed from Glen Cove and Edgemere, Long Island, as well as consignments from various estates comprising early American, Italian, Spanish and Colonial furniture, drawing, living and bedroom suites, paintings, jewelry, etc.

## S. G. RAINS GALLERIES

3 East 53d St.

April 29-May 2—Collection of furniture, silverware, rugs, objects of art, sporting prints, books, original drawings, bronzes, etc., removed from a private estate at Westley, R. I.

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PUBLISHED BY

THE AMERICAN ART NEWS CO.,  
49 West 45th Street, New York

Entered as second-class matter, Feb. 5, 1909, at  
New York Post Office, under the Act,  
March 3, 1879.

Published weekly from Oct. 15 to last of June.  
Monthly during July, August and September.

## SUBSCRIPTION RATES

YEAR IN ADVANCE . . . . . \$4.00  
Canada . . . . . 4.35  
Foreign Countries . . . . . 5.00  
Single Copies . . . . . 15

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Daw's . . . . . 8 Eagle Place, Piccadilly Circus  
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The Art News Office . . . . . 26 Rue Jacob  
Brentano's . . . . . 37 Avenue de l'Opera

Vol. XXIII—April 25, 1925—No. 29

## CORCORAN'S OPPORTUNITY

Now that the Metropolitan Museum of Art has refused the Clark bequest, the issue shifts to Washington, where the future of the late Senator's art collection will be decided. It's an ill wind that blows nobody any good, so that if New York's loss is Washington's gain there can be no real disgruntlement. The general satisfaction felt in local art circles over the Metropolitan's decision is tintured with a genuine hope that these art treasures will be found acceptable to the trustees of the Corcoran Gallery.

New York's great repository of art has fortunately outgrown the day when its policies can be regulated by any one individual. Of course it was unfortunate for the Metropolitan that the Clark bequest did not contain provisional clauses for serving the Museum in some more selective way, but the fact that the trustees saw fit to decline unanimously the collection as a whole should be a pointed reminder to future donors that the modern museum has become too vital a part of the community life to remain a series of docketed memorial collections arbitrarily bulkheaded under a single roof. The utmost elasticity is indispensable in the disposition of objects comprising museums if they are to grow; the various goods and chattels, to keep a proper balance, should be as interchangeable as the cargo of an ocean-going vessel.

But if the Metropolitan Museum is able to put by this gift without any appreciable loss to itself, the Corcoran Gallery of Art is not. This Washington Gallery is flagrantly lacking in important examples of the great masters, and here is its golden opportunity to acquire a considerable place in the sun, even if it entails the removal or disposition of much of its present holdings. The Clark collection would become the city of Washington and would add considerably to the prestige of the Corcoran Gallery. And from all accounts the Clark estate would be equally pleased to have the collection domiciled there.

## THE "DAYTON IDEA"

"The Dayton idea" is coming East. The "Dayton idea" originated about two and a half years ago in the Museum at Dayton, Ohio. Like many another direct means of approach to a knotty problem—in this case the problem of selling art—its most unusual aspect is that it has not been tried before. There is the simplicity of genius about it. The Museum bought a number of paintings

by contemporary painters and lent them out to applicants on the principle of a circulating library. They could be renewed; they could be returned, or, unlike the book library, they could be purchased. And now Philadelphia is going to give the plan a trial. On April 20 there opened at the Pennsylvania Museum an exhibition of 500 paintings under the auspices of the Museum and the Art Alliance. Pictures have been lent by such artists as Daniel Garber, W. L. Lathrop, John Folinsbee, R. Sloan Bredin and Morgan Colt. The pictures will be lent to responsible persons for a month and are subject to renewal.

This supplies a contact between possible art patrons and works of art which later may become theirs. The purchase of a work of art is not like the acquiring of a piece of merchandise. Merchandise has exact properties which are easily measured against the need that demands ownership of them. But art calls for a temperamental adjustment which is difficult to make casually or speedily. The "Dayton idea" is simply an extension of the "sent on approval" plan of more commercial undertakings. It is a means of bringing the gallery to the home. The collector, particularly the modest, new collector, may be a little in awe of galleries. This method puts him at ease. He can take his prospective purchase home and talk it over with his family without feeling called upon to utter learned phrases in the presence of a dealer.

So far it has been only in museums that this idea has found favor, although it would seem that various organizations of artists who would like to help their members along would develop the scheme, as they have, in fact, in England, where the Arts League of Service goes a step farther than the "Dayton idea" and mails a selection of small pictures to applicants. Both the American and English plan have worked practically. Sales have been made; collectors have been encouraged. Collecting is a tenacious habit; once a collector, always a collector.

Zuloaga and Augustus John Agree  
That Our Mulattoes Are Beautiful

Ignacio Zuloaga agrees with Augustus John that the mulattoes in this country are in many cases beautiful. He says those of Cuba are also beautiful, and he will write Mr. John, who is his friend, that he coincides with his views.

Mr. Zuloaga returned last week from Havana, having stopped off at Miami, Palm Beach and Philadelphia on his way North, and he is preparing to sail at the end of this week for Spain. Contrary to his original plan, he will again visit the United States, but does not know whether it will be next season or the following year. His fear of seasickness, which for many years prevented his taking a trans-Atlantic voyage, has been largely overcome as a result of recent travels.

In Havana he was entertained by the highest officials, and two paintings were sold from a small exhibition of his works, the government being the purchaser. These were a landscape and a portrait of a cousin of the artist.

One of Mr. Zuloaga's strongest impressions of American life is that prohibition is a joke. "I saw more drinking in New York than in Havana," he said in a conversation at his studio apartment, 38 W. 59th St. "No one seems to take the law seriously. The injustice of such a law is that people with money can buy all the liquor they want, while those with little money must do without it."

Allied Artists Reorganize and  
Open Exhibitions to Outsiders

The Allied Artists of America have elected Orlando Roulard president, Ernest L. Ipsen vice president, George Laurence Nelson corresponding secretary, Oscar Julius recording secretary, Ulrich Ellerhausen treasurer, and Alpheus Cole assistant treasurer. Ernest Albert and G. Glenn Newell are honorary vice presidents.

It was decided that hereafter all works must pass a jury instead of each member being allotted a certain amount of space in accordance with the previous rule. And in order further to improve the quality of exhibitions it was proposed to throw open the show to artists outside of the association and to charge for wall space for those whose pictures may be accepted. George Elmer Browne is a member of the board of directors. The other members are Wayman Adams and Sigurd Skou.

## Cagnes, the Montparnasse of the Riviera



A VIEW OF CAGNES, WHICH WAS A FORTRESS IN OLDE TIME

"The preference which artists show today for the landscapes of Provence over those of Brittany is well founded," says H. S. Ciolkowski, ART NEWS critic, in describing the charms of this favorite gathering place of artists.

Pont Aven, discovered by a few artists, of whom Gauguin is the most conspicuous, was for twenty-five years the meeting place of landscape painters from all over the world, and the story is told of one American artist who went direct to Pont Aven and back to his own country without going anywhere else. Today Pont Aven is nothing more than a charming center for tourists, and with the exception of a few latecomers, who have remained faithful, the artists of the present generation are almost unconscious of its existence. This may be said, indeed, of the whole of Brittany: it has been supplanted by the Riviera, of which Cagnes may be considered the Pont Aven. When I speak of the "Riviera" it is only a figure of speech. I employ this fascinating but hackneyed word for the sake of convenience, for there is a gulf between art and the usual frequenters of the Riviera, between Cagnes and Monte Carlo.

Without wishing to deny that, in a certain measure, the success of Cézanne and Renoir brought Provence and especially Cagnes into the fashion, it must be admitted that the preference which artists show today for the landscapes of Provence over those of Brittany is well founded, and corresponds to a general evolution in taste and to the more or less conscious return of modern art to classic inspiration. There is a disaffection, ever more and more strongly marked, to the picturesque romanticism which appealed so greatly to the preceding generations.

In spite of having paid several visits to the Riviera, up to now I had known little of Cagnes beyond the impression gained from the innumerable paintings exhibited in the Salon des Indépendants or in the Salon d'Automne. Wishing to see this new Montparnasse in actuality and to give American artists the benefit of my personal experience, I made up my mind to visit Cagnes. It is reached by way of Nice, a fifteen hours' journey from Paris by rail. Shortly after passing Lyons, on reaching Valence in the early morning, Provence begins to make its appearance with its flat roofs, its reddish soil, its white highways, its blue shadows, its olives and oranges and cypresses, and penetrating all, its divine light, and we immediately fall under its spell. Nice, resembling nothing but herself, is charming but impossible. Nevertheless, Matisse has settled there and is happy. He lives at the foot of the Castle hill, from his window he sees the beautiful curve of the Baie des Anges, the pale turquoise blue of the sea, the palm trees of the Quai du Midi. He is a stone's throw from the flower market, where, even while the snow is falling in Paris, the flowers of the spring are brought in abundance. He has bright, gay color all around him, and, above all, such light as is to be found nowhere else. What more could he desire? Moreover, Nice is fast awakening to art. At the present moment a big exhibition of the works of Maurice Denis is being held there, comprising fifty paintings from the brush of our most talented religious painter. Furthermore, a new gallery has recently been opened by Mlle. Royer, a pupil of Charles Guérin, in which several very interesting exhibitions have already taken place with great success. Among the contributors to the last of these exhibitions I found the names of Urbain, Ch. Guérin, Fabre, Godet, Buyko, Raymond Heudebert and Claude Renoir, son of Auguste Renoir, whose contribution consists of some charming specimens of pottery.

A visit to the new Massena Museum is indispensable if one wishes to get an idea of the admirable Primitive Masters of Nice and to realize—from the old paintings and engravings—what Nice was, and what a delightful spot existed here before the days of the Pier Casino, the Negresco and other cardboard palaces. On leaving the Massena Museum whom should I meet but Harry B. Lachman.

Apart from those who were painting in the street—and I counted no less than seven round the exquisite little chapel Notre Dame so much

loved by Modigliani, and whom I was discreet enough not to notice—I proposed to go and see the work of certain artists. They did not seem particularly anxious to receive my visit, and I quickly understood that, with the magnificent landscapes all around, they realized the very small importance of painting in this country, even the best painting. I should, however, like to give a short list of artists I found at Cagnes. With the exception of a few French painters, with M. Wéry at their head by right of his seniority of residence, of whose work we find examples scattered about in the principal French museums, and who has set up house here and laid out a garden, both of them wonderful and so absolutely adapted to the country that it would need a whole article to describe them, the majority of the artists who have settled here are Americans, English and Scandinavians. Waldo Pierce is, in every sense of the word, one of the most prominent American personalities in Cagnes. I saw a few of his landscapes, a portrait of Mme. Polah, daughter of Richard Le Gallienne, herself an artist in the Cagnes colony, and another of Madame Rosalie, who, since the sale of the two Utrillos on the walls of her little Paris restaurant, has come to live at Cagnes, where all Montparnasse will follow her when once she has opened the restaurant here, which is one of her projects. These two portraits and the landscapes are treated in a broad, precise and thoughtful manner. From Mr. Pierce's windows can be seen the terrace of the house where Modigliani lived and worked.

Madame Hunt Diedrich is here, and I was able to see, in the house built by Mr. Petrini, the fine horse sculptured by Diedrich on the mantel of the chimney piece. Giovanni Antonio Petrini—or, as he is called in America, John A. Petrini—is a Venetian who has become an American at heart while at the same time remaining Italian. He is married to an American—Carlotta Kennedy—who is also an artist. It would not be possible to speak of Cagnes without making special mention of Mr. and Mrs. Petrini. They had such a love for this country that they have built themselves a house here in the shade of a graceful palm and a few orange trees. Nobody, in my opinion, has better understood the real character of Cagnes than Carlotta Petrini. The intricate labyrinth of its tortuous passages, of its roofs and of its terraces is mere sport for her skillful and accurate pencil, which manages to be at the same time rigorously analytic and broadly synthetic, and I firmly believe that if she would consent to collect a series of her drawings of Cagnes and make a monograph on them, the publisher would have a real success with it. Mr. Petrini is above all a landscape painter. He does not seek to interpret: he is a realist. A sure technique, a true eye and a very fine sensibility, however, give to his painting an extremely pleasing and uncommon atmosphere. He has a rich sense of color where this is necessary, which he knows how to moderate on occasion, and without falling into any excesses, as is the case with certain artists who see the Midi in a sad mood, and still others who make it even more brilliant than has Nature itself: Mr. Petrini has known how to seize the happy medium. His views of Cagnes and the surrounding country are treated in the real sentiment of the country, which is exquisitely delicate.

One evening, at Mademoiselle Rose's café, the "Rotonde" of Cagnes, I happened upon Phil Sawyer, who has been here for several months. He has just been holding at the Lounge Library at Nice an exhibition of water colors, most of the subjects being of Cagnes. It was a real success on the walls. At "Grimaldi's"—the "Café Lavenue" of Cagnes—I saw a big, well-composed painting of Mr. Daniel, another American painter here, as well as some excellent pochades by M. Juliard, a French painter married to an English artist who signs herself J. K. Elsmie and who invents and cuts wood engraving treated in a broad, effective style. Among the American artists residing here I should also mention Miss Thelma Wood and Miss Djuma Barnes, the writer, both well known in "young" circles.

Geoffrey Nelson and Mr. Colin represent the most modern tendencies in English painting, and Edgar Gilmont is a promising young artist from whose brush I have seen some serious and well-composed landscapes representing the "young" Belgian school. Around François Berg, a Scandinavian artist, gravitates a group of artists of the same origin. Many other artists have done a stage at Cagnes—Vallotton, Ortiz, Céria, Waroquier, Dufy, Marchand, Laurencin, Fujita. Iturrino died there, in his unfinished house. I will speak of him again one day or another, as well as of Renoir, whose house, studio and garden I have visited.

—H. S. C.

## JAMARIN

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## LONDON

"Max" is in town. Greater compliment could not be than that an artist should so universally be recognized under his Christian name alone. And since he still resolutely sets his face against all attempts to extract the professional interview, the press is still fuller of notices respecting him and his work than it would be in the ordinary course of events. But not until his show of new caricatures opens at the Leicester Galleries will particulars of his latest efforts be disclosed, for he is a believer in the veil of mystery as a help to ultimate publicity. It will be remembered that on the occasion of his last exhibition in Green St. there was much heartburning over his cartoons respecting the royalties in our midst, especially in regard to that relating to the Prince of Wales, whom he depicted marrying his landlady's daughter, when arrived at the sere and yellow leaf of life. It will be interesting to see whether on this occasion he decides to abandon this debatable ground.

Henry A. Trier, who is showing impressions of Venice and old French towns at the Fine Art Society, 148 New Bond St., is an artist whose work I do not remember to have seen, though I understand that he is by no means a novice in painting. The word "impressions" is in itself disarming, for an impression may be profound or slight, according, not alone, to the quality of the object seen, but likewise in relation to the capacity of the beholder. So, when Mr. Trier's "Impressions" leave behind them a feeling of triviality, it is hard to determine whether or not the effect is calculated or accidental. However this may, the greater number of the works seem to do less than justice to their subject and to leave a general feeling of incompleteness on the mind. It would be of interest to see what this artist could produce on less impressionistic lines. Murray Smith, in another room, exhibits a number of pleasant water colors, very unpretentious in their quiet key, and very refreshing in their appreciation of the beauty of spaciousness and in their simplicity of composition. The character of the "rolling country" of the Chilterns and the Brecon uplands finds him at his most accomplished, for he knows how to leave the outlines of hill and dale into a harmonious and soothed whole. The illimitable space of the heavens is cleverly suggested in several compositions, with hardly a stroke of the brush, the disposition of details on the paper conveying subtly the relation of the earth to the sky.

The legs of monarchs seem to prove a stumbling block in the path of the average court painter. It will be recollect that in the portrait of King George by Charles Sims in last year's Royal Academy the extremities suggested those of a youthful ballet dancer, the justification given being that royalty never sat for its legs, a substitute having to be engaged for the purpose. This, however, could not have been the explanation in the case of the picture of "King Alfred Inciting the Saxons to Resist the Landing of the Danes," a work which hangs in the Committee Room of the House of Commons. The bad draw-

ing of Alfred's legs appears to have proved so irritating to members attending meetings that it is said that it distracts members from matters in hand. The name of the artist it seems has lapsed into oblivion. A question is to be raised in the House as to whether this picture should not be removed from view.

Mme. Livia Kadar, a Hungarian artist, is a welcome comer to the Giverny Galleries in Grafton St., for she has all the faculty of fantastic imagination and poetic rendering characteristic of her country, whether expressed in words or in paint. The name "Poems in Line and Color" is indeed very aptly applied to her drawings and etchings, for it is the poetic quality, rather than the purely technical, which is the most striking feature of her work. Very decorative are her designs of floral themes, and very effective is her treatment of black-and-white to create richness and forcefulness of patterning. Her drawings seem innately calculated to represent the legendary themes of her

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people, and she is at her best when dealing with subjects relating to Hungarian folklore. The elaboration of her designs never degenerates into the ornate, but remains graceful and delicate, no matter how intricate in character. I can see many of our own writers clamoring for their imaginative works to be illustrated by her hand in the near future.

The exhibitions at the Macrae Gallery in Fulham Road always justify a visit to that part of London, and the show of works by Thomas Nash, unpretentious as it is, fully bears out this feature. The artist is an advocate of extreme simplicity of technique, which he applies alike to portraits, biblical compositions and land-

## Retiring Director of Worcester Museum



"MR. RAYMOND HENNIKER-HEATON"

By JOHN YOUNG-HUNTER

Courtesy of the Worcester Art Museum

The trustees of the Worcester Museum have acquired for the Museum's permanent collection this portrait of Mr. Henniker Heaton, who will retire late in the spring or early in the summer. He will reside in London and will devote himself henceforth to writing and research work.

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## PRAGUE

A collection of 300 prints by thirty Polish artists has been exhibited at the Künstlerhaus, including examples in different mediums and of excellent workmanship. This collection has been on tour in the North of Europe and will, after having been shown in Belgrade, Sofia and Constantinople, be shipped to America. Many of the artists represented have lived in Western Europe, especially in Paris, and this influence is shown in their works.

Another exhibition at the Künstlerhaus was devoted to two Russian artists, Maria Lagorio and Nikolai Iszenof. Their art is based on Russian tradition, infused with modern spirit.

The Manes Society presents two Jugoslav artists, Dobrowisch and Powitsch. Both have been studying in Munich, but while the former works in a romantic direction, the latter displays a sensitive and subtle vein. At Rube's Josef Pisecky uncovers his pictorial wares. Impressionistic landscapes from Dalmatia are cloaked in the beguiling atmosphere of the South.

—L. G.-S.

## ROCHESTER

Nine European countries are represented in the collection of foreign paintings from the Carnegie International Exhibition, with such outstanding features as Augustus John's "Madame Suggia," "Roland Knoedler" by Sir William Orpen, and the McAvoy, Friesz, and Romagnoli prize-winning canvases.

Etchings, woodblock prints, color etchings, aquatints, and wood engravings from ten countries, including the United States and Canada, give the April exhibition in the print department also an international significance.

## LOWELL, MASS.

During April at the Whistler House is an exhibition of paintings by Elizabeth Morse Walsh, of Lowell, lately returned from her years of study abroad as holder of the Paige traveling scholarship of the Boston Museum of Fine Arts.

## LENINGRAD

A new section of the Hermitage Museum, comprising ivory carvings from China, Japan and India, has lately been opened to the public. This collection is among the most important and valuable in the world.

## JACKSONVILLE, FLA.

The annual art exhibition held by the Woman's Club opened April 13. Among the artists represented are Claggett Wilson, who lent two paintings; Arthur B. Davies, and Ethelwyn Braddish.

JOHN LEVY  
GALLERIES

## PAINTINGS

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## TORONTO

To promote interchange of art of the British Empire, an exhibition of typical British art, arranged by the National Gallery, is going the rounds of the principal cities of Canada, and is now on view at the Art Gallery of Toronto, Grange Park. The collection includes a portrait by John S. Sargent of Lord Byng, "The Convalescent" by Charles Shannon, and works by Julius Olsson, Sir William Orpen, Glyn Philpot, Arnsby Brown, Robert Anning Bell, W. Russell Flint, George Clausen, Alice Fanner, Philip Connard, Archibald, Claire Atwood, E. Granger-Taylor, Sir Charles Holmes, Percy Lancaster, Sir John Lavery, Sydney Lee, W. L. Lee-Hankey, Philip Navasky, Walter Russell.

At Eaton's Galleries is an exhibit of work by thirty American artists. Chauncy Ryder, Wilson Irvine, J. Olaf Olson, Henry B. Snell, F. C. Frieseke, Cullen Yates, Dorothy Ochman, Charles Chapman, John Carlson, Gardner Symons, Charles Davis and others are represented.

The Canadian Society of Painter-Etchers are holding their annual exhibit at the new Simpson Galleries. Some of the outstanding works are by Ernest Fosberry, Dorothy Stevens, W. J. Phillips, E. J. Laur, W. J. Thompson, Fred Haines, George Fawcett, F. W. Jopling, F. R. Halliday, W. R. Stark, H. Valentine Fanshaw, J. Casson, Stanley Turner, Owen Staples, C. J. Travis, F. W. Sutherland, W. W. Alexander, T. G. Grieve and Harold Pearl. —A. W. Wrenshall.

## MONTREAL

The forty-second spring exhibition of the Art Association, now being held in its galleries, is well above its more recent standard. There are over 400 exhibits. A visiting exhibitor from London is Miss Dorothy Vicaj, whose large portrait of Mrs. Norman Stines occupies a place of honor. Another outside exhibitor is Alphonse Jongers, of New York, whose portrait of Mrs. Forbes Angus has technical qualities of merit.

Horne Russell is well represented in his portrait of Dean Adams, which has a well-sustained brilliancy in the scarlet and gold of the sitter's gown. Dickson Patterson's portrait of John W. Cook, K. C., is as reticent as the former is glowing, for there is no color note other than the black gown. Lillias Torrance Newton has a solidly painted portrait of Stewart Torrance, and Sheriff Scott has painted Mrs. Sidney Carter in Spanish garb. Regina Seiden shows a tendency to rather overbreadth of treatment in "Halina" and "A Pierrette." Joseph St. Charles' portrait of Dr. Lemieux in robes is evidently a good likeness.

In landscapes there is a large winter scene by M. A. Suzor-Coté, a river swirling between snowy banks, with tree-covered hills in the distance. This painting has been awarded the Jessie Dow prize in oil, and Horne Russell's "Washing Clams" gained the prize for water color. Archibald Browne is seen in two very characteristic tone pictures. F. S. Coburn shows logging scenes in winter and glimpses of cows in a summer landscape. The black-and-white section includes groups of etchings by Herbert Raine of a high standard. —A. D. P.

## NEWARK

The Newark Art Museum has on view an exhibit of Swedish engraved crystal glass recently bought by the Museum. This exhibit is of the famous "Orrefors" glass, made in the town of Orrefors, in the south of Sweden. The pieces shown were designed by two of the leading artists of the country, Edvard Hald and Simon Gate. Orrefors glass has won great reputation in Europe. Professor Charles R. Richards, author of a survey of American industrial art, considers it one of the most notable achievements of modern art.

The designs of Hald differ from those of Gate, but both have been successful in making decorations beautifully fitted to glassware. Gate's design is of a neo-Renaissance type, something like that of the decorative paintings of the XVIIIth century, though of greater clarity and simplicity. Hald is thoroughly modern and takes scenes from modern life for the subjects of his decorations. His plate with the design of the "Broken Bridge," one of his most famous designs, now in the Newark exhibit, is lively, interesting, and a little anecdote of the broken bridge and the amazed fishes is effectively handled.

## MONTCLAIR

A picture given to the Museum by the artist, Edward Dufner, measures 75x75 inches, is entitled "Joy and Sunlight." In recognition of the gift the board of trustees elected Mr. Dufner a patron.

## DES MOINES

The Des Moines Association of Fine Arts shows paintings by Anglada y Camarasa and Tito Cittadini at the City Library.

## BOSTON

Edward Jackson Holmes, grandson of Oliver Wendell Holmes, has been appointed temporary acting director of the Museum of Fine Arts, Boston, pending the appointment of a permanent director to succeed Dr. Arthur Fairbanks, who resigned on Jan. 15 after eighteen years of service. Mr. Holmes was appointed a trustee of the Museum in 1910, and for many years was chairman of the committee on Chinese and Japanese art. On many trips to Europe he has always kept the needs of the Museum in mind, and has often been the means of obtaining a valuable option on important works of art upon their becoming available for private sale. He is a member of the Harvard Club and numerous other social and historical organizations.

Paintings by J. Eliot Enneking are being shown at the Melrose Women's Club.

Maurice Grosser's crayon portraits are at the Grace Horne Gallery. This artist is a Harvard '24 man, who was recently awarded a year's trip of study abroad as a Fogg Museum fellowship.

In the April number of the *Fogg Museum Notes*, Langdon Warner, Fellow of the Fogg Museum for research in Asia, has written an account of the first Fogg Museum expedition to Western China. This preliminary expedition under the leadership of Mr. Warner, assisted by Horace H. F. Jayne, of the class of 1920 at Harvard, curator of Oriental art at the Pennsylvania Museum, left the Pacific coast on June 28, 1923, arriving at Peking, July 17.

Officers for the Society of Arts and Crafts were elected as follows: President, William T. Aldrich; vice presidents, Frank Gardner Hale, J. Templeman Coolidge and Arthur J. Stone; secretary and treasurer, H. P. Macomber.

The first group of honorary members was elected as follows: Henry Lewis Johnson, Frederic Allen Whiting, I. Kirchmayer and George R. Shaw. Charles J. Connick was appointed a delegate to assist with the American Commission in studying the International Exposition of Modern Decorative and Industrial Art in Paris, 1925.

Paintings and etchings by Frederick G. Hall are shown at the Guild of Boston Artists for a fortnight. Mr. Hall has carried on in etching in the Meryon tradition so successfully that his plates have already been placed upon collectors' lists.

Sculpture is being shown by Duncan Ferguson at the Owen Rossiter Studios, 87 Beacon St. Instead of the academic work usually shown in this city, Mr. Ferguson offers undoubtedly sincere efforts in line with the newer movements in sculpture. —E. C. Sherburne.

## PROVIDENCE

At the Rhode Island School of Design a joint exhibition of paintings by George Bellows, Charles Hopkinson and Robert Henri is now on. One entire gallery is given up to the fourteen canvases by Bellows, another holds fifteen paintings by Hopkinson, while five examples of Henri are hung in the main gallery, space having been made by removing a portion of the permanent collection. The Bellows pictures include "Emma and Her Children," purchased by the Boston Museum, and "The Dempsey-Firpo Fight."

At the Providence Art Club, John R. Frazier is showing sixteen canvases, mostly portraits, and Albert H. Atkins six bronzes, the whole making a dignified exhibition. Mr. Frazier's portraits are successful in point of likeness. He has painted three of his brother artists, Percy Albee, George Hays and Stephen Macomber. The portrait of George Hays is especially satisfying. In all the portraits the simple, deep-toned backgrounds are especially well chosen, surrounding the figures with a sort of atmospheric depth finely related in value. "Mother and Son" is a simply posed group with fine dramatic appeal. The bronzes by Atkins include "David," "Telesis," "Infant Cain" and "Peace." The latter is represented as a standing, draped figure with sad but benign countenance.

## BALTIMORE

In the Friends of Art room the society has hung an exhibition of paintings which it has acquired, including "The Yellow Room" by Florence K. Upton, "Camelia Whithurst" by Converse McAden, "Peonies" by Alice Worthington Ball, "The Milkmaid" by George Hitchcock, "Luzanna and Her Sisters" by Walter Ufer, "The Harbor, Palermo," by George L. Noyes, "The Greek Song" by E. L. Bryant, "June Morning" by W. Lester Stevens, and "Galician Women" by J. L. Weyrich.

The associate membership prize at the Baltimore Water Color Club's annual exhibition this year was awarded to Lilian Giffen. Other awards included the Weyrich memorial prize, to Sigurd Skou; the Smith memorial, to Margaret Foote Hawley; the club prize, to W. Emerton Heitland, and the Jones prize, to Hilda Belcher.

## HOUSTON

The first annual exhibition by Houston artists is the April attraction at the Museum. The pictures hung were chosen by a jury composed of Mrs. G. A. Volck, Houston; Ellsworth Woodward, New Orleans, and Percy Holt, Galveston. Of the 187 pictures submitted, eighty-seven were accepted. These include oils, water colors, drawings, etchings and miniatures. Zinnias, painted with fluency, call attention to Mrs. E. Richardson Cherry's delightful renderings of flowers. Exhilarating color harmonies and animated brush work make Mrs. Grace Spaulding John's paintings distinctive. Mrs. Agnes Tidden's drawings are charming. John Tidden's portraits are decorative as to composition, with a good technique. Water colors by Mr. Chillman, director of the Museum, have breadth and directness.

The twenty-fifth anniversary of the founding of the Houston Art League was celebrated the evening of April 13 with a pageant in which groups of children representing schools and churches had an important part. An element of fantasy, introduced by the representation of "The Spirit of Art," heralds and jesters in costume, and a "Dance of the Muses" gave an imaginative quality to the occasion which gained by presentation on the Museum lawn, with the slanting rays of late afternoon sunlight playing upon the colors of the costumes and the gulf breeze fluttering the light draperies of the dancers. A special feature was placing in state a large birthday cake, decorated with twenty-five candles.

—S. H. S.

## MINNEAPOLIS

The first exhibition of prints by D. Y. Cameron, whose work is well represented at the Minneapolis Institute of Arts, has been opened in the print galleries of the Institute. The group includes typical examples of the etcher's architectural interests, as found in the Italian set and in some of the plates from the Clyde and other English sets. Several prints on exhibition are rare proofs, including "The Smithy" and the large "Crucifix," a study of the chapel of a church in half light.

A gift to the Minneapolis Art Institute of eighty-one etchings done by Auguste Lepère, most of them proofs notated by the artist himself, is mentioned in the Institute's latest publication as "revealing the full breadth of Lepère's personality."

## NEWCASTLE, IND.

Thirty-three oil paintings by thirteen Richmond artists are on exhibit at the Historical Gallery, April 11 to 25. Small landscapes are shown by J. E. Bundy, George H. Baker, Maude Kauffman Eggermeyer and Francis F. Brown. There will be an exhibit of old dolls for one week, beginning April 23.

Mrs. Herbert Griffiths, president of the Daughters of Indiana of Chicago, who is here for a few days, said that the organization will again sponsor a Hoosier Salon at Marshall Field's in Chicago in March, 1926, the show to continue for about three weeks.

—Eva Gough.

## SPRINGFIELD, ILL.

About twenty-five canvases are shown in the April exhibit conducted by the Springfield Art Association at Edwards Place. Among those represented are Karl Buehr, Frank W. Benson, Aldro T. Hibbard, E. W. Redfield, Mathias Alten, John F. Carlson, Sigurd Skou, Esther Roeth, William K. Kaula, Leon Kroll, Walter Ufer and Frederick J. Waugh.

## HUNTSVILLE, TEX.

The Sam Houston State Teachers' College is holding its first exhibit of original paintings from the American Federation of Arts, an event indicative of the growing art-interest in Texas. This is the oldest Teachers' College in the State, having been founded in 1879. Step by step, from the art lectures of Mrs. Jean B. Sherwood, interest has grown. —S. H. S.

## FORT DODGE, IA.

The local chapter of the American Federation of Arts exhibited from March 9 to 30 thirty paintings sent out by the Metropolitan Museum of Art. As the public schools had taken the initiative in forming the chapter, the school children were greatly interested. About 5,000 visited the display.

## WASHINGTON, PA.

The Washington Art League is conducting an exhibition at the George Washington Hotel, with the two Parsons, Malcolm and Evans, and John Hallam as the chief attractions. The officers of the league are: Elizabeth Gibson, president; Marie Burns, secretary, and Carrie Lyle, chairman of the exhibition committee.

## THE ART NEWS

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## INDIANAPOLIS

April brought various exhibitions to Indianapolis galleries. The John Herron Art Institute has shown eighteen pictures by Eugene F. Savage, sixty-eight etchings by Paul Albert Besnard, a group of wood-block prints by Gustave Baumann, and the second annual exhibition of pictorial photography, 161 pictures by sixty-six art photographers from all parts of the United States and from Canada. Two galleries of the H. Lieber Company have been hung with oil paintings and pastel drawings by Arthur Spear, and the Pettis Gallery will open a two-weeks' exhibition of portraits and street scenes by Glenn Cooper Henshaw, of New York, on April 27. Mr. Savage was in Indianapolis for four days the second week of his exhibition. The art department of the Woman's Department Club issued 600 invitations for a dinner to him given in the Riley room of the Claypool Hotel.

Randolph La Salle Coats opened a ten-days' exhibition of twenty-four oils in Kokomo, April 22.

Wallace P. Stover, student in the Herron Art School, won the first prize of \$50 in the fourth annual exhibition by artists of South Bend and vicinity with his portrait head of an Indian, "Chief Longfeather." The second prize of \$25 was won by W. E. Musick, South Bend, and the third, \$20, by George I. Krispenki, Notre Dame.

Miss Blanche Stillson's wood-block print of the soldiers and sailors' monument decorated a banquet program at the recent national convention of the Association of University Women.

F. Nelson Vance sold six paintings and Dale Bessire five when the two exhibited about thirty oils at the Pettis Gallery. —Lucille E. Morehouse.

## BLOOMINGTON, ILL.

Paintings recently done in Spain by Donald Witherstine are shown during April at the Public Library.

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## KANSAS CITY

The second annual exhibition of paintings by the Kansas City Society of Artists opened with a banquet. Speeches were made by Norman Tolson, president of the society; R. A. Holland, director of the Institute, and A. R. Jones, a collector. Mr. Holland said there should be a cultural center on Memorial Hill just back of the new \$2,000,000 Liberty Memorial. The city owns ample space for four large buildings, an art museum, a museum of natural history, a music conservatory and a building for literature and drama. There are several million dollars in bequests which will be available in a few years.

These members of the society are represented in the exhibition: Walter A. Bailey, Leroy McMorris, Iah Kibbey, Coal Henry, Flo Campbell, Roy Wetherill, Clarence Shepard, Alexander J. Kostellow, Norman Tolson, Magdalena Tolson, Mr. and Mrs. Austin Ketcham, Delle Miller, Otto Madsen, Louis Blanquet, Wallace Rosenthal, Elise Hoelzel, Mrs. Massey Holmes, Mrs. P. T. Bohan, Alice Callan, Dr. Emmett Craig.

Miss Coal Henry shows paintings at the Conrad Hug Galleries.

Leroy D. McMorris, a local painter, will leave the first of June for a two-year stay in Paris.

Ivan Summers will be instructor in the summer classes again this year at the Kansas City Art Institute.

Alexander Kostellow, an instructor in the Institute, will spend the summer in Provincetown.

Leroy D. McMorris will exhibit at the Hug Galleries next week.

—W. A. B.

## OMAHA

The Omaha Society of Fine Arts assembled an exhibition of applied arts for April. There is pottery from Rookwood, Newcomb, Fulper, Paul Revere, Greenwich House and Cowan Potteries, and by Henry Varnum Poor. New and unusual shapes and designs in a variety of fascinating glazes are shown, also work in wrought iron and bronze. There are locks and latches wrought by Thomas Googerty with the delicacy and skill of a medieval craftsman. A fire screen with a dragon design was made by Hunt Diederich, who also exhibits two designs in cross stitch embroidery, one a "Cock Fight" and the other "Leda and the Swan."

The wall paintings are for the most part batik panels. Lydia Bush-Brown shows four vertical compositions of great merit having as their subjects earth, air, fire and water. Other exhibitors include Bertram Hartmann, Nell Witters, Elsie Carpell, Edith Allen Hall, E. Shannon, Alice Pashley, S. F. Stevens, A. Ljunggren, the Davenports, Margaret Merriam, the Flambeau Shops, Winold Reiss, Marguerite Zorach and Mary Perkins Taylor. A lecture demonstration on furnishing a room was given by Jack Peacock, who recently completed his studies in the Parsons school in Paris.

## PITTSBURGH

Carnegie Institute announces that, beginning on Founder's Day, April 30, the department of fine arts will present an exhibition of paintings by old masters. This exhibition will take the place of the international, which in years past has opened on Founder's Day. The twenty-fourth international will open this year on October 15.

The Founder's Day exhibition will be made up of paintings dating previously to 1800 or thereabouts. There will be about seventy-five pictures in the show, all of which are owned by Pittsburghers.

The exhibition will continue through June 1.

## JOLIET, ILL.

Following a meeting in the assembly room of the library where the annual exhibition of the Woman's Club is being held, the Art League of Joliet came into being. The Rev. W. H. Macpherson and James M. Cowan, of Aurora, made speeches, each telling in a different way the benefits of such an organization to the community.

The following officers were elected: President, Roland P. Blake; first vice president, Mrs. Adele Fay Williams; second vice president, Mrs. Hugh Mitchell; secretary, Mrs. W. N. Clute; treasurer, William Redmond; directors, Fletcher Ransom, Dr. Marion K. Bowles, A. E. Hutchinson, the Rev. W. H. Macpherson.

## OSHKOSH, WIS.

Twenty-six paintings by American artists were on view at the Museum for two weeks. The pictures were obtained by the Leisure Hour Art Club from the O'Brien Galleries in Chicago. Among the artists represented were Blakelock, Inness, Wyant, Louis Betts, F. K. M. Rehn, Everett Warner, H. Dudley Murphy and Arthur Spear.

The May exhibit will comprise paintings by Carl Eric Lindin, a Swedish artist.

## CLEVELAND

The classic corner of the Garden Court in the Museum has been given more likeness to a bit of ancient Athens by the installation of a grave relief, or "stele," the gift of Mrs. Leonard C. Hanna. Although but a fragment, the beautiful simplicity of the sculpture, its masterly treatment, makes it one of the most impressive pieces in the Museum's collection. The seated figure of an Athenian lady, with down-drooped head, and the serving maid standing before her, are full of the spirit of the IVth century, which followed close on the Golden Age of Pericles, and one may easily reconstruct the whole piece, which has been mounted in a way to suggest the complete original. Above the two figures runs part of an inscription, "Leaving behind great grief you (departed)—But fate took pity on you." Delicate marble carvings, pieces of iridescent glass, and other classic fragments, including the recently added figure of Apollo, make this loggia a place in which to dream of the splendid age of Greek art.

Entries for the May exhibition of Cleveland Artists and Craftsmen exceed those of any other year, and more artists are represented, showing the growing interest taken. Eighteen water colors from the annual display of the Brooklyn Institute of Art are by Henry G. Keller, Frank N. Wilcox and Carl W. Broemel, each of whom sent six pictures by invitation.

Ferdinand Burgdorff's sane and inspiring pictures of Western scenery in the neighborhood of the Grand Cañon continue to attract many visitors to the Körner & Wood Galleries.

Illuminated miniatures presented by Ralph King, MSS, and books by members of the Society of Scribes and Illuminators of Great Britain, and a corresponding display of the Museum's colored prints, reproducing rare book bindings preserved in the Bodleian library, Oxford, form the special exhibition this week.

Frank L. Jirouch, who has spent much time abroad the past few seasons, is showing bronzes and terracotta figures at the Gage Gallery. "Satyr and Dryad" and "Faun Asleep" are imaginative works that show creative power. Flower pieces and a few garden pictures by Maud Mason, foreign pictures by Leon Gaspard and water colors by Frank Benson are other new attractions.

Henry Turner Bailey, director of the School of Art, has been invited to serve as a delegate to the Exposition of Decorative Art in Paris.

Mary Susan Collins is holding an exhibition of twenty-eight of her recent works in Memphis. Nina V. Waldeck was recently invited to exhibit in Meadville, Pa.

—Jessie C. Glasier.

## CINCINNATI

From the rotary exhibition of Russian paintings four or five canvases were sold in Cincinnati. One called "Sea Gulls" by Arkadi Rylov has been bought by the Museum. Two canvases were purchased by the College of Engineering of the University and several will go to private collections. The exhibition will be long remembered as one of the most live and representative shown here.

An exhibition of Dutch graphic arts has been hung at the Museum. There are eighty-five prints altogether, representing twelve or fifteen of the best-known contemporary artists of Holland.

In one of the galleries of the Museum has been hung a handsome painting, "St. Michael and St. Agnes," by Colyn de Coter, a XVth century artist, which has been lent for a few weeks by M. Knoedler & Company, New York. The painting is a tall, slender panel, an altar piece that is unusually beautiful.

Paintings by John Carroll are shown at Clossen's Gallery. The artist is at present in Paris.

At the Museum a gallery has been hung with seventy or more etchings by E. T. Hurley, all local subjects, and including many of his best-known works.

## CAMBRIDGE, MASS.

The Fogg Art Museum's collection of paintings has recently been enriched by two gifts from Harvard men. The "Portrait of Madame V." by Degas is the gift of C. Chauncey Stillman, New York City, class of 1898; the other, a XVth century Italian *desco da parto*, is the gift of Henry W. Bliss, Chestnut Hill, class of 1884.

John Nicholas Brown, Newport, R. I., class of 1922, has lent to the Museum a very fine Italian XIIIth century "Madonna and Child," which will be on exhibition through the summer.

## CHICAGO

The department of the Oriental arts at the Art Institute is increasing in interest from various directions by means of loans, gifts and purchases. A Rhages bowl of the XIIIth century is the gift of Mrs. E. Crane Chadbourne, nine objects of Persian ceramics are the gift of Martin Ryerson, and a Persian mosaic star tile, XIVth century, is the gift of Frank G. Logan. The Persian figural velvet of the period of Shah Abbas was presented by an anonymous donor. Two polychrome terra-cotta Chinese figures, eleven pieces of pottery and porcelain, and fourteen color prints were lent, and a Shu Fu bowl was given by C. T. Loo.

According to what may be held as authentic reports, sales are better in suburban town exhibitions and in one-man shows than art museum affairs. In the Belle Keith Gallery in the Woman's Club, Rockford, Ill., in which are hung exhibits under the auspices of the Rockford Art Association, the landscapes by Oliver Dennett Grover and Charles Dahlgreen, met with a goodly number of sales. Mr. Grover, a portrait painter, was asked to remain after his exhibit and executed a number of commissions. But the honors were carried off by Charles E. Hallberg, a marine painter. He sold twenty-three of twenty-five canvases exhibited.

In Chicago, Arthur Rider, at the Palette and Chisel Club, sold fourteen canvases. Nearly all were paintings executed in Valencia, Spain. Mr. Rider is going back to Spain.

Edgar Alwyn Payne, exhibiting at the Newcomb & Macklin Galleries, sold five large canvases painted in Switzerland and in Venice. Mr. Payne will go to California this month.

William Clusmann, landscapist, who won the popularity prize at the Hoosier Artists' show, sold several paintings to public schools. He sails for Europe in May.

A painting of Abraham Lincoln by George Henry Story is hanging in the Centennial building at Springfield. The State Historical Society and the Chicago Historical Society, with others who are interested, wish to see this work purchased and kept at the Capitol.

Leon Krolls' exhibition of paintings at Des Moines resulted in numerous sales.

A. H. Ullrich, formerly president of the Palette and Chisel Club, is painting at Hickory Nut Gap in the Blue Ridge Mountains.

Charles E. Hallberg will sail for Sweden, May 9, to remain a year painting marines.

Dudley Crafts Watson, of the Art Institute, sent his collection of water colors touring in Iowa. At Le Mars six were sold the opening night.

"A Living Memorial" to be of service in gallery instruction at the Art Institute is the plan of those who are establishing an endowment fund in grateful remembrance of the work of the late Mrs. Herman J. Hall, founder of the department of museum instruction in 1912 at the Institute. A sum of \$10,000 is to be raised as an endowment fund, the interest of which will be always available for the head of the department of museum instruction to be used in the interests of her work among her students. Mrs. Mia Stanton Funger is chairman, Mrs. F. H. Adams secretary, and Miss Helen Parker treasurer of the committee.

Frank V. Dudley has an exhibition of paintings, chiefly of landscapes and marines of the dunes of Lake Michigan at his native town, Delavan, Wis. Mr. Dudley lectured on "The Lure of the Dunes" and Mrs. Dudley sang a group of nature songs.

—Lena M. McCauley.

## CONCORD, MASS.

The ninth annual exhibition of the Concord Art Association will open with a private view on Saturday, May 2. The following artists are exhibiting:

Painters — Marion Boyd Allen, Frank W. Benson, Frederick A. Bostley, Ernest L. Blumenschein, John E. Costigan, Charles H. Davis, Nicolai I. Fechin, Gertrude Fiske, Frederick W. Hall, Charles W. Hawthorne, Marion Hawthorne, Aldro Hibbard, Charles Hopkinson, Eric Hudson, John C. Johansen, Jonas Lie, Herman Dudley Murphy, Charles H. Pepper, Edward W. Redfield, Chauncey F. Ryder, W. Elmer Schofield, John Sharman, Alice Ruggles Sohier, Gardner Symons, Edmund C. Tarbell, Helen M. Turner, Walter Ufer, John Whorf, Stanley W. Woodward.

Sculptors — Louise Allen, Frederick W. Allen, Chester Beach, Harriet W. Frishmuth, Charles Graffy, Malvina Hoffman, Albert Laessle, Robert Aitken, Anna Coleman Ladd, Paul Manship, Edward McCartan, Ivan Mestrovic, Brenda Putnam, Richard Ricchia, Victor Salvatore, Grace Helen Talbot, Lilian Westcott Hale is exhibiting a group of drawings.

## DETROIT

The eleventh annual exhibition of paintings by American artists, which opened at the Detroit Institute of Arts April 21, is marked by a catholicity of choice tempered by sanity. It comprises 144 paintings selected by Clyde H. Burroughs, curator of American art, from the studios of the artists or from the exhibitions of the East, and includes the more representative painters of all persuasions. It runs the gamut from the futuristic "Red Barns in Summer" by Judson Smith to the meticulous "Cup of Tea" of William M. Paxton, but the three large galleries containing the show are so well arranged that there is no apparent conflict between the liberal and reactionary works.

In the first gallery the nude of Robert Henri, "Helen"; "The Portrait of My Wife" by Leon Kroll; "Three Top Sergeants" by George Luks, which the Detroit Institute of Arts has purchased for its permanent collection; "The Drawbridge" by Hayley Lever, "With Malice Toward None," portrait of Abraham Lincoln by Douglas Volk; "The Azalia and Kwong," a still life by H. Dudley Murphy; "Pear Tree," a spring landscape by Gari Melchers; "Waning Autumn" by the late Willard L. Metcalf, and "Interior" by Kenneth Hayes Miller are the outstanding works.

In the second gallery are to be found such notable works as Frank W. Benson's "Against the Morning Sky," W. J. Glackens' "Dream Ride," Ross E. Braught's "Provincetown," Helen M. Turner's "Lillies, Lanterns and Sunshine," E. Martin Hennings' "Through the Rabbit Brush," and Robert Susan's portrait of Governor Gifford Pinchot.

The main wall of the third gallery is hung with George W. Bellows' "Emma in the Purple Dress," occupying the position of honor, flanked on the right by Gifford Beal's "Horse Mackerel" and on the left with Rockwell Kent's "March, the Berkshires." Second centers on the wall are formed by the excellent figure subjects, Randall Davey's "The Ranger" and Eugene Speicher's "French Girl." Guy Pene Du Bois' "Jeanne Eagles in Rain" and Abram Poole's "The Model" are at either corner of the room. In this gallery are also to be found landscapes by Edward W. Redfield, Ben Foster, Daniel Garber and George G. Adomeit, and Walter Emerson Baum's Sesman gold medal picture. Edmund C. Tarbell's "Sisters," Charles W. Hawthorne's "First Mate," Leopold Seyffert's portraits of his children, Wayman Adams' "Ella Wayman, Jr., and Naomi Priscilla," Albert Smith's "Lionel Atwill as Debureau," John Sloan's "Renganeschi's, Saturday Night," and Paulette Van Rockens' "The Horse Show" are also worthy of attention. The exhibition will remain on view through the month of May.

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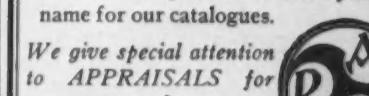
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**LUCERNE****MUNICH****WASHINGTON**

A memorial panel to the late William Corcoran Eustis has just been placed in the Corcoran Gallery, in the room which has for years contained the Barye bronzes. This panel, by the sculptor John Gregory, and the gallery in which it has been installed, are in honor of the grandson of the founder of the gallery.

The Phillips Memorial Art Gallery is exhibiting a group of paintings by Childe Hassam, comprising six oil paintings and one water color. The "Mine Crater" by George Harding; six landscapes by H. Giles, trees by W. A. Hofstetter, and the exquisite pencil drawings of the old South by E. H. Suydam. J. Frank Copeland, Violet Oakley, Paul Gill, Birger Sandzen, John J. Dull and M. W. Zimmerman are among the exhibitors. Catherine Wharton Morris, W. E. Heitland, Helen Reed Whitney, H. Devitt Welsh (etchings), George Walter Dawson, Herbert Pullinger and Blanche Dillaye give a fair account of themselves. The exhibitors also include Margaret Patterson, J. W. Smith, Alice Schille, Edith Emerson, Mabel B. Hall, Felicie Waldo Howell, Clara N. Madeira, Dodge Macknight, Susan H. Bradley, Thornton Oakley, A. W. Betts, Jessie W. Smith, Hilda Belcher, Georgiana Brown Harbeson, Stanley Lovegrove, Blanche Greer, Catherine Toland Stewart and W. J. Aylward.

**PHILADELPHIA**

In the eighth annual exhibition of the Philadelphia Water Color Club, in the galleries of the Art Alliance, only a few things stand out with distinction: the vigorous war scene, "The Mine Crater" by George Harding; six landscapes by H. Giles, trees by W. A. Hofstetter, and the exquisite pencil drawings of the old South by E. H. Suydam. J. Frank Copeland, Violet Oakley, Paul Gill, Birger Sandzen, John J. Dull and M. W. Zimmerman are among the exhibitors. Catherine Wharton Morris, W. E. Heitland, Helen Reed Whitney, H. Devitt Welsh (etchings), George Walter Dawson, Herbert Pullinger and Blanche Dillaye give a fair account of themselves. The exhibitors also include Margaret Patterson, J. W. Smith, Alice Schille, Edith Emerson, Mabel B. Hall, Felicie Waldo Howell, Clara N. Madeira, Dodge Macknight, Susan H. Bradley, Thornton Oakley, A. W. Betts, Jessie W. Smith, Hilda Belcher, Georgiana Brown Harbeson, Stanley Lovegrove, Blanche Greer, Catherine Toland Stewart and W. J. Aylward.

The annual exhibition at the Plastic Club opened April 15 and continues to May 10. An outdoor portrait of "Majorie" by Juliet White Gross was awarded the gold medal, "River Birches" by Florence Tricker the silver medal, and "Cape Cod Houses" by Anna T. Speakman was given honorable mention. The nudes in the satirical "Egotism" by Georgiana Shillard-Smith, the president, were somewhat startling, but after that a soothng array of color was the rule, never more sensitively applied than by Mary Russell Colton in "Children of the Mesa," or more sprightly than in the flowers by Minnie M. Miller. Some of the outstanding canvases are the work of Fern I. Coppedge, Susette Keast, Ethel Warwick, Katherine Farrell, Emma F. Sachse, Eleanore Arnette, Theresa Bernstein, Lillian B. Meeser and Alice Judson. The jury of awards included Nancy Ferguson, Yarnall Abbott and Fred Wagner.

An exhibition of four artists in color woodcuts is now current at the Print Club. One group is of Korean scenes by Elizabeth Keith. Other exhibitors are Elizabeth D. Gardiner, Margaret Patterson and Rudolph Ruzicka.

The School of Industrial Art shows Japanese prints loaned by members of the faculty.

The School of Design for Women is holding its annual exhibition of work by alumnae at Broad and Master Sts. Harriet Sartain, principal, announced that one of the works would be purchased for the permanent collection.

The Fellowship of the Pennsylvania Academy of the Fine Arts opened its fifth annual loan exhibition of paintings at the Lighthouse, 152 West Lehigh Ave. Included in the group are water colors by Johanna Boericke, and the Mary Smith prize picture by Mary Butler, among many others.

On April 20 there was a large reception and private view in the Pennsylvania Museum, Memorial Hall, Fairmount Park, for the exhibition of works that marks the pioneer effort here to form a loan library of paintings under auspices of the Museum and the Philadelphia Art Alliance.

After the recent annual meeting of the Print Club, when Mrs. Andrew Wright Crawford was made director of activities, the club began its new season with success. In the last two weeks sales have broken all records. In addition to prints, exhibitions will in future contain sculpture. On the morning of the 20th three Rembrandt etchings were brought into the club. Within an hour one was sold, the "Portrait of Abraham Franz." The new officers are: Mrs. Alice McFadden Brinton, president; Mrs. Robert von Moschzisker, Mrs. John S. Newbold, Mrs. John Gribbel, Mrs. Ellis Ames Ballard and Mrs. Crawford, vice presidents; Mrs. William B. Linn, secretary, and Mrs. Gideon Boericke, treasurer. —Edward Longstreth.

**WASHINGTON**

treasurer; Benson B. Moore, L. Morris Leisenring, Cameron Burnside, Elizabeth Sawtelle and Elizabeth Muhlhofer, board members.

A wrought-iron arch and gateway by Eliphalet Fraser Andrews and Marietta Minnigerode Andrews has just been erected at the Virginian Episcopal Seminary, near Alexandria. This is a memorial to the late Dr. Charles Minnigerode.

At the Arts Club is an exhibition of water color paintings by Eleanor Parke Custis, principally landscapes and architectural subjects from different parts of Maine, nearby Alexandria and Washington. On the second floor Felix Mahoney, also a member, is showing twenty-two water colors. In the club library is a collection of bird paintings by Walter Rich, of Portland, Me.

The Baroness Maydell, who has been exhibiting at the Corcoran, is engaged upon a portrait group in silhouette of Mrs. Duncan Phillips and her two children.

Lucille Goodenow is having an exhibition at the Wardman Park Hotel of her low relief medallion portraits.

The Landscape Club is holding an exhibition in the lobby of the Ambassador Theatre.

—Ralph C. Smith.

**NEW YORK EXHIBITION CALENDAR**

Ainslie Galleries, 677 Fifth Ave.—Paintings by Yarnall Abbott, and Channing Cabot, to April 30.  
Anderson Galleries, Park Ave. and 59th St.—Spring exhibition of the Salons of America, April 29 to May 12.  
Arlington Galleries, 274 Madison Ave.—American and foreign paintings.  
Art Center, 65-67 East 56th St.—Fourth annual exhibition of advertising art by The Art Directors Club, April 27 to May 14.  
Babcock Galleries, 19 East 49th St.—Paintings by Russell Cheney, April 27 to May 9.  
George Grey Barnard's Cloisters, 190th St. and Ft. Washington Ave.—Gothic carvings in wood and stone, iron work and stained glass, on view daily except Monday.  
Bonaventure Galleries, 536 Madison Ave.—Autographs and portraits of American celebrities; decorative views and naval engagements, to April 30.  
Brooklyn Museum, Eastern Parkway—Collection of modern British prints, to May 4; water colors of the Life of Christ by James Tissot; annual water color exhibition, to May 10; paintings by Dorothea A. Dreier and Count Louis Sparre, to May 10; recently acquired statue of Akhenaten; special arrangement of paintings by Sargent, to June 1.  
Brooklyn Society of Artists, Pratt Institute, Ryerson St., Brooklyn.—Ninth annual exhibition, to May 9.  
Brooklyn Society of Modern Artists, Beecher Memorial Gallery, Plymouth Institute—Third annual exhibition, to April 30.  
D. B. Butler & Co., 116 East 57th St.—Exhibition of old maps, through April.  
City Club, 55 West 44th St.—Dry points and etchings by Peter Marcus, through April.  
Daniel Gallery, 600 Madison Ave.—Paintings by Lorser Feitelson and Natalie Newking.  
Dudensing Galleries, 45 West 44th St.—Modern French paintings presented by Pierre Matisse, beginning April 27.  
Durand-Ruel Galleries, 12 East 57th St.—Portrait of Faure in the role of "Hamlet," by Manet.  
Ehrich Galleries, 707 Fifth Ave.—Paintings by old masters.  
Fearn Galleries, 25 West 54th St.—Exhibition of XVIIIth century English portraits; old masters and primitives.  
Ferargil Galleries, 37 E. 57th St.—Paintings by R. Sloan Bredin, to May 4; sculpture by Philip S. Sears, beginning April 27.  
Grand Central Galleries, 6th floor, Grand Central Terminal—Exhibition of garden sculpture, to April 30; paintings by Jean McLane, to April 30; paintings by Eugene Savage, May 2-20; paintings by Charles Hopkinson, May 7-23; exhibition by the American Academy in Rome, May 6-9.  
Grand Central Palace, Lexington Ave. and 47th St.—Exhibition of the American Institute of Architects and the Architectural League of New York, to May 2.  
Grolier Club, 47 East 60th St.—Exhibition of old anatomical books.  
Holt Gallery, 630 Lexington Ave.—Paintings by Albert, Pothast, Ryer and Nichols.  
Kennedy Galleries, 693 Fifth Ave.—Etchings by the younger American and European artists.  
Kingore Galleries, 668 Fifth Ave.—Danish exhibition by William Stuhr.

Kleykamp Galleries, 707 Fifth Ave.—Ancient Chinese art.  
Knoedler Galleries, 14 E. 57th St.—Etchings by Whistler, beginning April 27.  
Kraushaar Galleries, 680 Fifth Ave.—Water colors by Gifford Beal.

John Levy Galleries, 559 Fifth Ave.—Paintings by Astor Knight, through April.  
Lewis and Simmons, Heckscher Bldg., 730 Fifth Ave.—Old masters and art objects.  
Little Gallery, 29 West 56th St.—Exhibition of table arrangements with imported glass, lace and embroideries, through April.

Little Gallery, 29 West 56th St.—Exhibition of small Egyptian antiquities, to May 2.

Macbeth Galleries, 15 East 57th St.—Recent paintings by Robert Henri and water colors of Bermuda by C. W. Hawthorne, to May 4.

Roman F. Melzer, 9 East 54th St.—Russian art works, furniture, etc., to April 30.

Metropolitan Museum, Central Park at 82d St.—Recent acquisitions of Egyptian art; fifty drawings from the Museum collection; ninth annual exhibition of American industrial art, to May 3; exhibition of work of children in Japanese schools.

Milch Galleries, 108 West 57th St.—Paintings by Jonas Lie, to May 2.

Montross Galleries, 26 East 56th St.—Opening exhibition of paintings by American artists, to May 2.

National Arts Club, 119 East 19th St.—Lithographs, woodblocks and linoleum cuts.  
New Gallery, 600 Madison Ave.—Water colors and oils by Zanon, direction of Marie Stern, to April 30.

N. Y. Public Library, 42d St. and Fifth Ave.—Portraits by Jacques Reich, wood engravings by W. G. Watt and contemporary French prints.

Nordic Arts Studio, 53 West 48th St.—Northern arts and crafts.

The Pen and Brush, 16 East 10th St.—Summer exhibition by members.

Ralston Galleries, 4 East 46th St.—XVIIth century English portraits, Barbizon and modern American paintings.

Rehn Galleries, 693 Fifth Ave.—Paintings by Robert Spencer, to April 30.

Reinhardt Galleries, Heckscher Bldg., 57th St. and Fifth Ave.—Paintings by Cittadini and Salana.

Roerich Museum, 310 Riverside Drive.—The new Helena Roerich wing, with recent paintings from Asia by Roerich.

Schwartz Galleries, 517 Madison Ave.—Marine paintings by Frank Vining Smith.

Salmagundi Club, 47 Fifth Ave.—Second annual exhibition of decorative art, to April 30.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIIth century English portraits and modern bronzes and drawings.

George A. Traver, 109 West 11th St.—Paintings by the artist, through April.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by Rockwell Kent.

Max Williams, 538 Madison Ave.—Ship models and old prints.

Catharine Lorillard Wolfe Club, 802 Broadway.—Annual exhibition, to April 30, afternoons.

Women's City Club, 22 Park Ave.—Paintings and sculpture by contemporary artists, through April.

Howard Young Galleries, 634 Fifth Ave.—American and foreign paintings.

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